

THE ATHENÆUM

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SATURDAY, FEBRUARY 9, 1901.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL INSTITUTION OF GREAT BRITAIN,
ALBEMARLE STREET, PICCADILLY, W.
F. CORDER, Esq., F.R.A.M., will this DAY (SATURDAY), February 9, at 3 o'clock, begin a COURSE of THREE LECTURES on 'Vocal Music: its Growth and Decay.' With Musical Illustrations. To be continued on SATURDAY, February 16, and WEDNESDAY, February 20, 1901.
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CONTENTS.

	PAGE
THE SUCCESSORS OF DRAKE	165
A NEW STUDY OF KNOX	166
THE NEW ENGLISH DICTIONARY	167
JOURNALISM DURING THE FRENCH REVOLUTION	168
HENRY BARROW, SEPARATIST	169
BARBOUR, THE WALLACE, AND THE BRUCE	170
SHORT STORIES	171
ITALIAN TOWNS	171
FRENCH CLASSICS AND TRANSLATIONS	172
EGYPTOLOGICAL BOOKS	173
OUR LIBRARY TABLE—LIST OF NEW BOOKS	174-175
MR. J. C. JEAFFRESON; THE DOVES AT FROGMORE; THE ETYMOLOGICAL PEDIGREE OF HUCHOWN; "NEW NOVELS"; THE MILTON BIBLE; SALE	176-177
LITERARY GOSSIP	177
SCIENCE—CHEMICAL BOOKS; SOCIETIES; MEETINGS NEXT WEEK; GOSSIP	178-180
FINE ARTS—THE PAINTERS OF FLORENCE; MONO- GRAPHS ON ARTISTS; THE ROYAL ACADEMY; A CENTURY OF WATER COLOURS; NOTES FROM ROME; GOSSIP	180-184
MUSIC—NEW MUSIC; DATE OF CHOPIN'S BIRTH; CHOPIN AT STAFFORD HOUSE; GOSSIP; PERFORM- ANCES NEXT WEEK	184-186
DRAMA—THREE PLAYS FOR PURITANS; THE WEEK; GOSSIP	186-188

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"Being lifted by no effort of his own to a position far beyond his deserts, he became incorrigibly the spoiled child. His high talents were enfeebled for lack of the discipline of patient study and cultivation, which for him were unnecessary; and the natural nobility of his character was ruined by the want of that sincerity which struggle and adversity alone can give.....Where the older men received disappointment with a smouldering patience, he met it with petulance and insubordination. Where he treated the Queen's weaknesses with insolent contempt, the nobler spirits had borne with them loyally for the sake of the greatness in her which they could see and devoutly respect."

When, however, he adds,

"When all is said, no more fascinating figure shines in the pages of our history; and

for all the mistakes he committed and allowed, his personality lends a colour to the resurrection of the war that goes far to atone for the loss of Drake's touch,"

we can only say that we cannot endorse his verdict. But this view of Essex's character is the key-note of Mr. Corbett's work; Essex is the dominant figure, the Achilles of the epic; and to keep him so it is necessary not only to exalt him unduly, but also to depreciate those who had the misfortune to be associated with him. The fictitious reputation of Raleigh naturally crumbles into dust when closely examined, and Mr. Corbett's destructive criticism here is an easy task. He says:—

"The literature of the last two centuries has given him [Raleigh] an unquestioned seat beside the greatest of the Elizabethan sailors. Yet at the time of his first flag command he was, so far as is known, as entirely the soldier as Monk.....It was not till he was past five and twenty that he is known to have been afloat, and even then it was only to command a small vessel under his half-brother, Sir Humphrey Gilbert, a soldier but little better acquainted with the sea than himself."

Beyond this Raleigh had no early recorded service at sea. If he had any at all, it was

"too insignificant for him to mention in his constant allusions to his experiences.....He had no part in the expeditions of 1585 or 1587. In the Armada year his services were entirely military, nor did he serve in the Lisbon voyage of 1589.....In 1590.....he was nominated for Lord Thomas Howard's second in command.....but eventually was superseded by Sir Richard Grenville."

So also in 1591 he was superseded by Frobisher in the command of a fleet intended for the West Indies:—

"There can be no doubt that at the revival of the war, such reputation as he had acquired for being a man fit for naval command, rested mainly on the force of his personality. The ardour of his far-sighted desire, the strenuous belief in himself and his powers, the daring originality of his mind and his 'bold and plausible tongue,' had persuaded many to credit him with capacities that he had never displayed. Still it is doubtful whether any man of first-rate ability, except his friend and kinsman, Sir George Carew, ever believed in him. By the bulk of his contemporaries he was detested as no better than a pushing and selfish adventurer.....No single exploit, no single well-timed resolution lifts him amongst the great captains. His immortal Virginian dream, failure as it was, is his real monument. If that be put aside, and if, by an effort hardly possible, we can free our judgment from the spell of his pen and personality in order to follow dispassionately his career at sea, it will look as cold and bare to us as it did to those of his contemporaries who were best able to judge."

With all this we fully agree. It is really beyond question that Raleigh was neither a sailor nor a competent commander at sea; but we conceive that exactly the same may and ought to be said of Essex. He blundered over everything that he attempted, and his genius seems to have principally displayed itself in running counter to all in authority over him—queen or statesman or general—and in sulking or raging like a spoiled child when he did not get exactly his own way.

But it is not Raleigh whom Mr. Corbett chiefly uses to bring out the bright colours of his hero's character. The desired shade

is supplied by Howard, the Lord Admiral. To Mr. Corbett, Howard was a man wanting in knowledge, in energy, and in initiative. In the former volumes he was represented as dominated and directed by Drake, who—by inference—would willingly have hanged him, "for he was a man of Borough's temper, and with him mature calculation and order must precede action." With Drake, on the other hand, "the rapidity of the stroke was the essential that must override all other considerations." In this respect Essex is supposed to have resembled Drake. He, too, wished to go in and win. The essential difference, which Mr. Corbett ignores or does not see, is that Drake's action at Cadiz was guided by knowledge, experience, and understanding; in a very important sense he had been considering the problem all his life, and recognized it immediately when it came before him in a concrete form. Essex, on the other hand, had no knowledge, no experience, and no guide except the dashing impulse of the midshipmen of whom the old boatswain of story said, "They knows nothing and they fears nothing"—a very proper frame of mind for a midshipman, but scarcely the ideal for a commander-in-chief. Howard had not Drake's long and severe training, but he was very far from being ignorant of the sea and war at sea: he understood the position, and, by his recollection of the fate of Sir Richard Grenville and the Revenge, had been taught the danger of thrusting his ships hurriedly into the thick of a Spanish armada—a performance which, it would appear, Essex wished to repeat. When the advance was made, it proved to be entirely successful, and one may believe that the result would have been much more decisive if Essex had been left at home. Mr. Corbett's account is as follows:—

"Immediately the Spanish galleons had given way, Vere had gone aboard the Repulse with some suggestions for securing them, and Essex seized the opportunity, without consulting any one, of ordering him at once to get the force originally detailed for landing into the boats. Monson says he did his best to persuade the Earl to follow up the naval victory and capture the *flota* before the Spaniards could destroy it. Essex refused, and for this Monson blames him; but there can be no doubt that the right thing to do was to occupy the Leon Island immediately, and so prevent any further reinforcements entering the city."

Our opinion on this point differs altogether from Mr. Corbett's. What he thinks was beyond doubt the right thing to do was, in our view, the wrong thing: we conceive that the first and true objective of the expedition was the weakening of the Spanish sea power by the capture or destruction of the ships; when that had been done it would have been time enough to think of the city; and as the English in the harbour would then have secured complete command of the Spanish communications, the city, even if reinforced by the whole army of Spain, would have been within their grasp. As it was, the result was by no means so decisive as it might have been and ought to have been. Mr. Corbett speaks even more strongly; he calls it "an irretrievable miscarriage," though he naturally lays the blame anywhere rather than on Essex's shoulders, and says: "In the following years Spain

was able to dispatch two armadas against England, and a third one would have sailed but for the action of the Dutch; nor to the war's end could the English navy ever get command of the Spanish trade routes." He does not show that these armadas against England were any real danger, or were thought to be so by any competent judges; and in rejecting the comparison, loosely made, between Cadiz and Trafalgar, he seems to forget that even after this last France was still able to send a considerable fleet, under Ganteaume, into the Mediterranean, and to occupy the largely increased strength of the British navy in protecting the trade routes till the very end of the war, though she could never be rightly said to dispute the command of the sea. But "command of the sea," as the expression would have been understood a hundred years ago, or as it is understood now, was an impossibility for Elizabethan ships in the age of Elizabeth. The thing was relative; but in that sense England assuredly had it. Of this Mr. Corbett's account of the Islands' Voyage might be taken as sufficient proof. The object of this voyage was to capture the Spanish plate fleet. In 1591 the Spaniards defeated a similar aim by sending a powerful armada to the Azores to drive the English away and convoy the *flota* to Spain. And they did this, capturing the *Revenge* in the course of the operation. In 1597—the year after Cadiz—their only hope of preserving the *flota* was by evasion. That they succeeded in their object was due partly to the English want of an efficient light squadron, but mostly, as it appears to us, to Essex's incompetence and childish jealousy. Of the dangerous quarrel between Essex and Raleigh, which was the principal result, Mr. Corbett supplies a good and vivid account, though we cannot accept his conclusion that "the incident, as a whole, reflects high credit on all three flag officers." It appears to us, on the contrary, most discreditable to Essex. Raleigh cuts a better figure; the quarrel was forced on him by Essex, and it would have been difficult for him, with his natural distrust of Essex, to have acted otherwise than he did. Lord Thomas Howard is the only one who comes really well out of the entanglement. It is clearly impossible here to follow out the story in detail; it is enough to say that the quarrel sprang out of the failure, and that that was caused by Essex's blundering ignorance.

The curious and also satisfactory thing is that, though Mr. Corbett cannot fully see this, his accounts of the several operations of the war are perfectly honest, and form by far the best-connected story of the events of this time. We are not, indeed, prepared to give the same weight to these events as Mr. Corbett does, and we do not attach the same value to the demonstrations which the Spaniards were able to make. To us they appear mere demonstrations, without a sufficient backing of force. Everywhere they depended on a strategy of evasion—of which the invasion of Ireland in 1601 is a striking instance. It failed, and Mr. Corbett explains why. The Irish rebels believed the Spaniards had betrayed them; the Spaniards bewailed their king's folly in trusting the Irish. "Still," says Mr. Corbett,

"neither Spaniard nor Irishman was to blame. Both were victims of the yet unmeasured power of the sea and of two sagacious soldiers who felt the mastery it gave. The English control of the coast-line had made it practically impossible for Tyrone and Aguila to communicate with each other freely enough for thoroughly concerted action. It had enabled Mountjoy to cut off their supplies from without and harass their communications within."

And yet Mr. Corbett thinks that we had not command of the sea. His narrative is better than his general conclusions; but whilst we are compelled to dissent from many of these, we have to thank him for a deeply interesting and suggestive volume. Furthermore, it is excellently printed, admirably illustrated with portraits and maps, and has—a merit all too rare—a full index.

John Knox. By Marion Harland. (Putnam's Sons.)

THE latest life of Knox is entitled on the pretty cover "Literary Hearthstones," being one of a "series" which is now well on its way. The author, Miss Marion Harland, disdains, like Sir Arthur Wardour, a "pettifoggery intimacy with dates, names, and trifling matters of fact." Thus (p. 3), was "a religious house built in the sixteenth century" on the "steep crags" of St. Andrews? A saintly cave there is, but a "house" is another thing. Was the cathedral completed about 1271? and, if so, why was it not consecrated till after Bannockburn? That the great Cardinal (p. 4) was attacked in "the night of May 29" is not strictly accurate: the ruffians entered in the early morning. It certainly was not "soon after his first marriage" (p. 8) that Bothwell asked Knox to reconcile him with Arran, unless the author thinks that Bothwell married his Northern Anna. To be sure, nobody ever knew how much married the Hepburn really was. Knox's university (p. 9) is left discreetly vague as "the University." Wishart got into trouble for denying the mediocrity, not of Our Lady (p. 10), but of her Son. Wishart did not return to Scotland "upon a mission from Henry VIII." (p. 11). Nothing is said about his alleged share in the conspiracy to murder Beaton, but if he resembled the portrait here, he was the man for the task. However, there exists a much more pleasing portrait, authentic or not. That Knox was neither controversial nor belligerent till Rough called him to "the preaching place" (p. 22) is inconsistent with the two-handed sword which he previously carried as Wishart's bodyguard. That the capitulation under which Knox surrendered to the French was shamelessly violated (p. 34) is matter of doubt: the egregious ruffianism and perfidy of his congregation in the Castle are perhaps unknown to Miss Harland. We know not how Knox could see "the peaked gables of St. Leonard's College" (if it had gables, which we doubt) from a galley in the bay, and authority for this detail is not forthcoming—it seldom is. Sir Robert Bowes amazes us by appearing as a "Baronet" (p. 84) many years before the creation of that order. Miss Harland does not disturb the faithful with much of the letter in which Knox, safe on the Continent, "bade the rest keep fighting." The faintest

allusion is made to that ill-judged performance.

We cannot expect to find here the points which Lethington made against Knox in the discussion on the lawfulness of attending Mass, nor a statement of the large force which overawed justice when Knox was given "a day of law." That Knox was indignant when he took an opportunity of not returning to Scotland in an hour of danger we doubt, and the Reformer seems to have distrusted his own motives. There is, however, no defence of "the ill-advised scree," or *skreisch*, of "The First Blast of the Trumpet." The treachery of Mary of Guise, in the case of the preachers tried after she had "promised to forbid their trial, if the assembly" (the gathering at Perth) "would disperse quietly," is very far from being historically authenticated. Miss Harland apologizes, of course, for the outrages on churches and cathedrals. "The buildings thus stripped were to be used as houses of worship for the Protestants" (p. 138). Then why begin by stripping off the lead from the roofs and using the "house" as a quarry? Baillie is quoted as not having heard that above three or four churches were cast down. Two of them, then, were within a few hundred yards of Kirk o' Field. The Blackfriars and the church of St. Mary-in-the-Fields both were in ruins in 1567. Perhaps the English were the criminals. But, ten years after the truth shone in Scotland, the preachers complained that many churches were like sheepfolds. The lead went to the market, and the weather did the rest. Even Knox wrote, "The Reformation is something violent." But a "cathedral" at Stirling was spared (p. 145). Where is that cathedral now? Indeed, where was it then?

As to Knox's "requiescat in pace" for Mary of Guise (p. 147), he says that "her belly and loathsome legs began to swell" after he had prophesied evil against her body. Like Norma of the Fitful Head, he "prophesied on velvet." Her letter announcing her droop had been intercepted and deciphered by Knox's party before he ventured on prediction. Miss Harland does not, we are glad to see, extenuate the persecuting statutes of the Convention of Edinburgh of 1560. "This Act was the seed of the seven years' harvest of wrongs, retaliations, and national miseries that made up the story of Mary Stuart's reign." That St. Giles's Kirk was "the only place of public worship in Edinburgh" (p. 184), where we see four in the map of 1544, goes ill with the author's belief that churches were not destroyed by the Reformers. But she is wrong in her facts. In the lines

Mary Beaton, and Mary Seaton,
And Mary Carmichael, and Me,

she actually identifies "me" with Mary Fleming, later Lady Lethington (p. 207). There was no real "me" in the case, and no Mary Carmichael. Mary Hamilton is, in most variants of the ballad, the "me," though of course there was no Mary Hamilton. The Maries were Mary Beaton (Lady Boyne), Mary Fleming (Lady Lethington), Mary Livingstone (wife of John Semple), and Mary Seaton. As to Mrs. Knox the second, the child of Lord Ochiltree, a girl of sixteen, Miss Harland does not

speculate as to why she wedded "the incorruptible Blunderbore," as she calls her hero. Probably she was in love with the venerable saint. The source of the portrait of Darnley is not given, any more than that of Wishart's. That Mary "scrupled not to set her hand to the League" in February, 1566, is a statement borrowed from McCrie, but rather more than dubious. That Knox was "privy to the murder of Rizzio" is a belief not wholly "without a scrap of evidence" (p. 225). The question is, What is the value of the contemporary statement pinned to a letter of Randolph's? It certainly is not very convincing, but as certainly it is "a scrap." Miss Harland does not cite, and perhaps has never read, Knox's vehement expressions of approval of this dastardly crime. That Bothwell was "never again seen in the kingdom" after Carberry is an astonishing statement (p. 230). In a sentence which we cannot construe (p. 240) we learn that Moray's only crime against Mary was "fidelity to his religion, to the Scottish people." That Moray, in league with Darnley's murderess and with the bishop who married her to Bothwell, prosecuted his sister for the murder and the marriage, is perhaps no offence. Only one more quotation, and we have done. "Knox ever and vehemently repudiated all claims to the gift of prophecy" (p. 253). Can the writer of these words have read the works of Knox? Does she think them replete with the spirit of the Gospel?

This is not a book of research, and may therefore be popular with the general reader. The author will find in Mrs. MacCunn's brief life of Knox an example of the way in which such studies can be made by her sisters.

A New English Dictionary. Edited by J. A. H. Murray and Henry Bradley.—Vol. IV. *Green—Gyzarn.* Vol. V. *Invalid—Jew.* (Oxford, Clarendon Press.)

DR. MURRAY'S outburst concerning a list of exotic *j*-words—"this jabber of jaw-breaking jargon"—suggested the question, "Is this due to jequirity?" But it appeared on research that "jequirity" is not "jequirousness," whatever that might have been if forthcoming, but "seeds of Indian liquorice," which do not affect the linguistic faculties in any special manner. As for jaw-breaking, no set of consecutive *j*-words beats "guaca, guacharo, guaco, guadalcazarite, guag." The two parts before us, however, contain an abundance of simple English words, many of them monosyllabic, which are full of varied interest. More than 8,100 words and combinations are recorded and illustrated by more than 29,000 quotations, against only 3,200 less one supplied by the 'Century Dictionary.' It must be remembered that several score of words accepted here as current are only current among Scots—e.g., "gussie," a pig, which has no connexion with the name Augusta. We are instructed to pronounce the first syllable of "gypsum" like that of "gipsy," and to give the same *g* to "gyroscope" and "gyrus"; but many competent authorities remember the gamma in these cases, though, with the inexplicable inconsistency which pervades language, they forget it in

"gymnasium" and its kindred, and in the English words derived from Lat. *gyratus*. The ultimate etymology of "gypsum" and *γυμνός*, and perhaps also *γύψ*, seems to be a root *gyp*, "to be white," one of the meanings of the Skt. *jup*. The semasiology is explained by Prof. Skeat's treatment of "bald" and "bare." With the Lat. *frenders* we prefer to connect "grent," "grint"—"gnash the teeth," rather than "grind," to which *χόνδρος*—"groats" may be akin, if for **χρονδός*.

Under "jade" (the stone) Dr. Murray has corrected French errors as to *le jade*, which, as he has pointed out in these columns, is a mistake for the feminine *l'jade*, the discovery being due to the learning of Dr. Fennell. The suggestion as to "gyve" that the Anglo-French *guive* came from Old English "wilde" seems likely to be correct. The pronunciation with a *dsh* seems to be a latter-day error too popular amongst actors and reciters to admit of general alteration. An unusual number of words are of unknown or doubtful origin, or present phonetic difficulties, such as the familiar "grind," "gristle," "groin," "growl," "grub," "guest," "gush," "guilt," "gybe," "jape," "jaunt," "jay," "jeer"; but even in cases of this kind the discussion and collection of divers forms dispose of previous mistakes, and bring the various problems involved nearer solution.

Under "gulch" we find quoted from Florio "engurgle," and under "invertin" from Allbutt "enzyme," which had escaped the net when the *E* division came out. We should have thought the garments known as "Jaeger's" had earned a title to recognition, though the chance of their mention in literature is of course small; but it is very difficult to decide where the line is to be drawn with respect to the admission of special trade names for varieties of goods which fall under common appellations. Lexicographers are apparently more ready to confer immortality on a tradesman for giving his name to a special brand of cigars or champagne than on an eponymous promoter of woollen goods. The technical use of "irradiation" in the semantic department of linguistics is not noticed, as it has only just passed into English by translation from M. Bréal's 'Semantics'; it is to be hoped that it will not be adopted by English students of language. Under "jack-towel" there should be a reference to "round-towel."

It is disappointing not to find the beautiful couplet from Browning's 'Saul,' which probably presents the only poetic instance of "jerboa." A good note on the poet's "half bird and half mouse" is furnished by the quotation from Horace Walpole: "a *Jeribo*.... a composition of a squirrel, a hare, a rat, and a monkey, which altogether looks very like a bird." There ought to be a later instance of "investigator" than 1812; the word has been before the public in a recent journalistic case since these pages were printed. The nineteenth-century quotations for "groundless" dated 1838 and 1849 are inferior to those for "groundling," dated 1829, 1873, 1900. A gap from 1765 to 1879 in the article on "inventive" might have been filled from Macaulay's 'Hallam's Constitutional History'—"a class of men, shrewd, vigilant, inventive"; and his "investigate and classify

the causes" (*ib.*) is much better than Mrs. Oliphant's "investigate the Directory," which is hardly correct. A reference to the 1899 quotation for "Isthmian, 1," would improve "Investigation, 1," without occupying extra space. "Investable" is credited to the *Chicago Advance* (1896), and "investible" is not given at all, though it is probable that both forms have been used for several years in treatises on finance and law. To the two instances of "guarand" of (the) peace" might be added "guarand" to the peace" (1681), from the 'Savile Correspondence.' The earliest appearance in printed literature of "jeopardous" is not 1545, according to the 'N.E.D.' article, but "jeopardus" in Brunswick's 'Distil' (1527). In letters it is found as early as 1451 ('N.E.D.'). For "jet d'eau" (1706) the 'Stanford' 1693 instance should have been quoted. Vain is the search for aid to the understanding of Paynell's "gunges" (1528) and "the 'jemots' of witches" (political ballad). Holland's "guelt," meaning a sow that has not farrowed, is not noticed, any more than his vivid spelling "a 'ghust' of tempest."

It is interesting to learn that the general choice of "ironclad" out of several synonyms is due to its vogue in the United States during the Civil War. The very interesting article on "it," "its" (without treating the old genitive "his" and dative "him"), occupies more than six columns, and comprises fourteen sections and more than thirty sub-sections. Dr. Murray regards it as "the most troublesome of all the pronouns." Other important and instructive articles are numerous, among which may be mentioned those on "green," "ground," "grow," "guard," "gun," "invest," "iron," "issue" (*sb.* and *vb.*), "jack," "jelly," "jest."

The great dictionary is now published without a break as far as "Jew." The rest of J and K will complete the fifth volume, and in the meantime the sixth will be in progress, as the first section at least of L will be issued on April 1st. Though the work cannot be completed until several more years have elapsed, it must ever be mainly associated with the marvellous era of manifold progress which has just closed. To the reign of that august sovereign for whom the world is mourning pertains the access of zeal for the study of our native tongue and literature which suggested the idea of a recording monument worthy of such a language and such a literature. To that period belong the planning of the *magnum opus*, the organization requisite for its inception and progress, the collection of materials already all but sufficient for the whole, and the triumphant production of more than half of by far the largest and finest specimen of lexicographical achievement which has yet been elaborated. The 'Dictionary' must therefore be regarded as a grand memorial, which has also come to be a cause, of the decided and satisfactory advance in philology as applied to English to be noted among the many distinctions of the Victorian era. If those who write would only take the pains to find out what English is by consulting such works as this, scholars would feel doubly rewarded for their labours. As it is, we have our journals and our journalesse.

Le Régime de la Presse pendant la Révolution Française. Par Alma Söderhjelm. Vol. I. (Helsingfors, Imprimerie Hufvudstadsblad.)

THOUGH comparisons may be odious, we would observe that when Nathaniel Butter founded the first English newspaper in 1622 he made the venture on his own responsibility and regardless of political protection. When Dr. Renaudot, with Richelieu for his patron and contributor, established in 1631 the first French journal *La Gazette*, he was furnished with a privilege amounting to a monopoly, whilst to his boast that his publication was the organ of the kings and potentates of the whole earth he added the explanation, "Tout y est par eux et pour eux qui en font le capital; les autres personnages ne leur servent que d'accessoires." Subsequent rivals were forced to pay a fine to the *Gazette* or to print their productions either nominally or actually abroad, an arrangement which exposed them to be heavily taxed by the Foreign Office. Hence Panckoucke, as director of the *Journal de Genève* and the *Journal de Bruxelles*, was yearly mulcted of from 40,000 to 45,000 francs. But a stronger curb than privilege was that provided by the royal censors, who, like the English Star Chamber, had power of life and death. Their anathematizing rights were contested and shared by the Parlement, the police, the Academy, &c., till in 1789 M. J. Chénier was able to assert that the intellect of the French citizen was controlled by seventeen inquisitions, including "l'inquisition indéfinie de tous les valets de Versailles." But literature thrived on persecution. Mr. Perkins tells us that the book trade of Paris in 1774 was four times as large as that of London ('Louis XV.,' vol. ii. p. 373), whilst if, as Diderot says, millions were squandered in the attempt to stop the clandestine publication of the Jansenist organ *Les Nouvelles Ecclésiastiques* ('Diderot et Catherine II.,' par M. Tournoux, p. 296), equally irrepressible were the *nouvelles à la main*, manuscript newsletters of social and political scandal, against which Parlement issued threats of the whip, the galleys, and exile. To this species of journalism belonged the papers which under Bachaumont's direction emanated bi-weekly from Madame Doublet's *salon*.

It is not often that the principles as well as the futility of a system are attacked by its agents. Yet, though in 1757 royal edicts were ordaining death as the penalty for authors whose writings might disturb public tranquillity, two years later Mallesherbes, during his own administration of the censure, drew up at the request of the Dauphin a plan for reform in which he thus denounced the Parlement: "Cursed be he who has so little respect for religion and morality as to suppose that ignorance can be to their advantage. Those only who would relapse into the barbarism from which letters and philosophy have rescued us can think of subjecting learned men to fantastic regulations.....It is time to free them from such tyranny." That time did not come for some thirty years, and in 1788, when Louis XVI. was inviting his subjects to express their opinion on the best means of convoking the nation, the writings of Mirabeau and Brissot, the two

great champions of the press, were scarcely more trenchant than the old minister's declaration: "Une assemblée nationale sans la liberté de la presse ne sera jamais qu'une représentation infidèle." The general attitude of the priests in this matter is shown by the *cahier* of the clergy of Boulonnais: they placed the proposed freedom under the heading of "Public Scandals," and called for the revival against the press of the severe edicts of 1547-51. The noblesse in their *cahiers* favoured the progressive movement in lukewarm fashion, but even the tiers of the north, more radical than that of the south, whilst asking for absolute freedom of the press, demanded also the means for shackling it, for, says Madame Söderhjelm, hardly any one had an exact understanding of the term. At last, in December, 1788, even Parlement, which since 1715 had been persecuting first theologians, next philosophers, and finally political writers, recognized "the legitimate liberty" of the press to be one of the national needs, and such it was pronounced to be on the opening of the States General the following May. Still, when Brissot with his *Patriote Français* and Mirabeau with his *États Généraux* tried to establish an independent political journalism, their efforts were frustrated by Government. But with the fall of the Bastille, an event which the old and privileged *Gazette* did not dare to mention, came Brissot's boast, "Freedom of the press is at length granted us; nothing can impede the circulation of the newspaper," nor, it might be added, its multiplication, for between 1789 and August, 1792, from four to five hundred new journals appeared in Paris. Among the more respectable were the *Patriote Français*, Prudhomme's *Révolutions de Paris*, and Panckoucke's *Moniteur*. The chief royalist papers were Peltier's *Actes des Apôtres*, Royou's *L'Ami du Roi*, and Rozoy's *Gazette de Paris*. The last two rivalled in coarseness and violence Marat's *L'Ami du Peuple*. Other patriotic and influential journals were Hébert's *Père Duchêne* and Camille Desmoulins's *Révolutions de France et de Brabant*, whilst Gorsas's *Courrier de Versailles* ultimately became the organ of the Girondins.

The position was now indeed curious. The new liberty, which was, in fact, a usurpation, degenerated into licence, and attacked the Assembly as well as the Government. The need of control was manifest, but as no jurisdiction had been appointed to exercise it, the National Assembly, the municipality, the clubs, and even the cafés all attempted the task. Whilst they revived the old methods of the censorship—the seizure of printing presses, the subsidizing of some journals, the burning of others, and the punishment of the authors by imprisonment and death—they presently tried the efficacy of lynch law. For these excesses the weak and vacillating conduct of the Assembly was largely responsible. If Malouet, Lafayette, Sieyès, and La Rochefoucauld endeavoured in turn to modify the Declaration of Rights by clauses which would deprive the citizen of the pleasure of libelling his neighbour or preaching sedition and murder, their fellow-deputies Robespierre and Pétion dramatically invoked the sanctity of the press. On July 31st, 1790, by exposing Desmoulins's violence and Marat's bloodthirsty pamphlet

'C'en est fait de Nous,' Malouet induced the Assembly to order the Châtelet to proceed against the offenders and to "prosecute for high treason all authors, printers, and hawkers of writings calculated to excite the people to insurrection against the laws, to the shedding of blood, and to the overthrow of the constitution." A day or two later Pétion in the Assembly and Brissot in his newspaper argued the futility of reference to the Châtelet, as it had no regulations to guide it. "Of what laws are you talking? New ones have not yet been enacted, and as to the old, it is against them that we are in revolt." The Assembly thereupon directed the Comité de Constitution to provide at once the means for putting into practice its decree of July 31st, a move which only led to further procrastination and gave Marat the opportunity to declare that whilst no patriotic writer could be guilty of "lèse nation," that crime could be proved against "la plupart des Capets, tous les ministres, toute l'engeance maudite des noirs et des demi-noirs, notamment les comités des constitutions et des finances; tous les membres du Châtelet, toute l'administration municipale, tout l'état major de la milice parisienne." When, in the spring of 1792, his *L'Ami du Peuple* exhorted the army to massacre its generals, and the Assembly ordered his arrest, he evaded the decree as successfully as he had those which the municipality through the Châtelet had so often launched against him since the beginning of their famous feud in October, 1789. Yet the earnestness of the municipality could not be denied, though the legality of its proceedings was questioned. After the attempted revolt of July 17th, 1791, that authority's seizure of printing offices and material, its arrest of news-hawkers, and its imprisonment of writers so opposed to each other as Hébert and Suleau, spread consternation amongst the brotherhood. But whilst the municipality seemed to strike at the extremes of all factions, its fiercest anger was against the democrats, who, indignant at finding themselves in the same evil case with their rivals, complained in the *Révolutions de Paris* of "the perfidious refinement" which confused "dans la même classe les défenseurs ardents et courageux de la Révolution et ces folliculaires soudoyés par l'aristocratie" (E. Hatin, 'Histoire de la Presse en France,' vol. iv. p. 302). They found it hard, too, that "the employés of municipal despotism" should do their work so much more thoroughly than the officials of the defunct "ministerial and parliamentary despotisms" (*ibid.*, pp. 298-9). Meanwhile the police seized all prints and engravings insulting the king or recalling his flight to Varennes, thus supplementing its previous confiscations of the immoral literature on the queen, and of sundry pamphlets against Necker, Lafayette, Egalité, the clergy, &c.

On August 10th, 1792, with the storming of the Tuileries and the substitution of the Commune for the old municipality, the press entered upon a fresh phase, of which the first incident was the immediate destruction of the royalist journals. The circulation by post of seven of these was prohibited by the new rulers of Paris, who arrested the respective writers and printers, distributing the confiscated presses, type, &c.,

amongst the patriots. A large amount of this plunder fell to Marat and Gorsas. Suleau, foremost amongst the royalist journalists, had already fallen in the massacre of the 10th. A few days later another of his colleagues was tried and executed. This work accomplished, the Jacobin Commune began its crusade against the Girondin journalists who formed so important an element in the Convention. So long as that assembly maintained its sway, so long was the Girondist press supreme. Out of the 100,000 livres accorded to Roland for the encouragement of judicious literature—for a "bureau d'esprit"—a portion was assigned to Louvet's *Sentinelle*. Forthwith Marat, who was pouring all his venom on Roland and the Brissotins, solicited a subsidy of 15,000 livres. Unluckily, the numbers of his paper which he sent to support his claim were not appreciated by the minister, who was attacked by the demagogue with renewed coarseness. Roland was avenged when, on the occasion of Marat's melodramatic pistol scene before the Convention, September, 1792, the *Patriote Français* observed: "L'Assemblée en passant à l'ordre du jour a eu pitié de la folie de Marat." But the Girondist endeavours in the Convention to regulate the press only recall those of the Constituent Assembly, and resulted in apostrophes from Danton about "la liberté de la presse ou la mort." However, with the death of the king and the decline of the rival faction the Jacobin ideas of freedom underwent a change. In March, 1793, whilst Girondin presses were being destroyed, the Mountain obtained a decree expelling "those foul beings" and "impure reptiles," the newspaper writers, from the Convention, and compelling its members to choose between the position of a journalist and that of a representative of the people. Moreover, authors who proposed the restoration of royalty were to be sent to the revolutionary tribunal. The Declaration of Rights for 1793 was published on May 29th. It affirmed: "La liberté de la presse et tout autre moyen de publier ses pensées ne peut être interdite, suspendue, ni limitée." The last shadow of such right disappeared two days later with the fall of the Gironde. Several writers found compensation in the liberal subsidies made by the Committee of Public Safety; the fickle *Moniteur* received 50,000 francs a year so long as it kept in the right path, whilst the guillotine claimed the Girondist champions Brissot, Gorsas, and Carra. The Terror was bearing all before it, and not a voice was raised in opposition till in November, 1793, Desmoulins began his *Vieux Cordelier*. Calling attention to "the boldness with which the *Morning Chronicle* attacks Pitt and the conduct of the war," he asked why he, "Camille Desmoulins, should not be as free as an English journalist." Presently came scathing quotations from Tacitus aimed at the Jacobin chiefs, and on April 5th, 1794, according to a memorandum afterwards found among Robespierre's papers, "Camille [was] guillotined for commenting on Tacitus." A few days before Hébert had suffered the same fate. Less comprehensible was the execution of Linguet, the famed victim of the old régime and prisoner of the Bastille, who was now

condemned "pour avoir encensé les despotes de Vienne et de Londres." Last on the list of guillotined journalists was André Chénier. Two days later Robespierre fell.

Though much of this treatise is but an abridgment of Hatin's voluminous 'Histoire de la Presse en France,' the author has performed her work conscientiously, and we welcome it. We note, however, a troublesome defect. Months and days are often named without a hint of the year to which they belong, and as Madame Söderhjelm constantly flits backwards and forwards between 1789 and 1794, the confusion is great. An index, too, is absolutely needed.

Henry Barrow, Separatist (1550?-1593), and the Exiled Church of Amsterdam (1593-1622). By Fred. J. Powicke, Ph.D. (Clarke & Co.)

IF we are to believe one who should know, there seems to be some subtle connexion between the internal polity of the separatist churches and the spirit of their history and historians. Dr. Samuel Davidson, in a passage in his autobiography to which Mr. Powicke refers in his introduction, points with significant force to the weakness of individual effort which characterizes the activity of the body of which he had been so brilliant an ornament:—

"I fear that voluntary religious associations, held together by a rope of sand and developing a narrow isolation, are not fit to cope with the great problems of theological science at the present time. They neither rear men of learning nor do they encourage them in their midst..... In the ranks of Dissent learning is withered by neglect or starves."

This is a grievous indictment, and one that needs consideration. And surely, if these words could be spoken of any department of activity in the Congregational churches, they could and can be spoken of the writing of their own history. Disjointed monographs without end, without connexion, without harmonizing plan, written about particular persons, or churches, or phases of the Congregational movement—all these are extant, but no worthy history of Congregationalism. We say it with regret, but with conviction, and with full recognition of the work of both Waddington and Dexter. This, too, is in face and in spite of the accumulation of material which has gone on since the labours of Hanbury. Why has Hanbury's mantle not fallen on worthy shoulders? Why is the Congregational body, as a body, so indifferent to its corporate history? and why, one wonders, is there this taint of the piecemeal, the disjointed, and the petty over its written record, seeing what a vitally determining part it has played in at least one epoch of our national history?

Mr. Powicke's work is no exception to this broad statement. It is in part a study of two personalities, those of Henry Barrow and Francis Johnson, and of two episodes—the life of the London Church up to 1593, and of the Amsterdam Church up to 1622. Even within the limits of the book itself there is no literary unity of plan running through its sections, and the method of handling shows that the author is an amateur in history. If there is matter here for reflection it is not for us—it is for the Congregational churches themselves.

The first thing to notice is that all Mr. Powicke's sources are printed and second-hand sources, and further he has not by any means a mastery of even these. For some years materials have been accessible which settle authoritatively the question of Barrow's relations. The Judith Bures who was the wife of Aylmer, Bishop of London, was not an aunt of Barrow. The three elder sisters of Barrow's mother are all accounted for. They married three brothers, sons of Sir William Buttes, who had been a physician to Henry VIII. The connexion with Aylmer is almost certainly apocryphal. Further, the relationship with Sir Nicholas Bacon, son of the Lord Keeper, can be stated quite clearly. Edmund Buttes, the third son of Sir William, married Anne Bures, the third coheir of Henry Bures, of Acton, Suffolk. They had a daughter Anne (not Agnes), who married the said Nicholas (afterwards Sir Nicholas) Bacon at Redgrave on the 2nd of May, 1562. Her mother, Anne Bures, became heiress to her two elder sisters, and by this means the whole of the Buttes estate and three-quarters of the Bures estates passed to the Bacons. The remaining portion of the Bures estates was carried by the fourth daughter, Mary, to Thomas Barrow, Esq., of Shipdam, Norfolk, whose third son was Henry Barrow, the Separatist. It is no excuse for Mr. Powicke that these facts are not noticed in the 'Dictionary of National Biography.'

Again, the date of Greenwood's first arrest, which Mr. Powicke arrives at by a process of calculation, is given as nearly as possible in the Domestic State Papers. On October 8th, 1587, the Brownists who had been taken at a conventicle were examined at the bishop's palace in London. The arrest itself may or may not have taken place on the preceding day. In fact, we feel convinced that Mr. Powicke is wrong in following the generally accepted accounts as to the date of both Barrow's and Greenwood's imprisonment. On October 8th, 1587, as we have just said, Greenwood was examined at the bishop's palace in London. He had been arrested, presumably immediately before, in a private conventicle at Henry Martin's house at St. Andrew's, Wardrobe, and he described himself in his deposition as having been in Norfolk for about two years past. This would preclude any idea of his having been arrested in 1586. Accordingly, Barrow's own arrest only took place in the November of 1587, following that of Greenwood. The difficulty is that Barrow himself, by a lapse of memory, puts the date as 1586 in his 'Brief of the Examination.' There can, however, be no manner of doubt as to the correct year, viz., 1587, as it is authoritatively given in the State Papers.

Furthermore, when this is adopted all the difficulties with regard to Barrow's imprisonment are at an end. Instead of being driven to suppose with Mr. Powicke that Barrow was on bail, or his confinement relaxed, during part of 1587, and that he was re-imprisoned or more strictly confined from November or December, 1587, we see clearly that he suffered only one, and that a continuous imprisonment from November, 1587. This agrees perfectly with Barrow's own indication of the length of his incarceration, and makes the whole narrative

consecutive and intelligible, whereas Mr. Powicke's account of the conferences can only be described as chaotic. Barrow's examinations occurred on November 19th and 27th, 1587, and March 24th, 1587/8; his indictment at Norfolk, May, 1588; the examination by commission in March, 1588/9; the conferences, March 9th, March 17th, March 18th, 1589/90, April 13th, 1590, June 14th ("the 14th of the third month" is June, not March, as Mr. Powicke prints it), and June 20th.

We notice in an appendix, No. III., what would be a distinctly useful thing—a chronology of Barrow's printed works. But it is plain that in this task the author has proceeded only on the plan of borrowing from the Dr. Williams Library such copies of Barrow's works as that library contains, and then throwing them into chronological, or rather conjectural, order by the help of the evidence of Stokes and Bowle printed in the Egerton Papers. Surely, if it was not worth while to journey to London to consult the Catalogue of the British Museum, Mr. Powicke might have got access to that catalogue in Manchester. Is he not aware that it is in print, and that there is at least one copy of it in that city? If he could not do this, he might have consulted the lists of works supplied by such ordinary authorities as Cooper's 'Athenæ Cantabrigienses' or the 'Dictionary of National Biography.' As it is he is unable to give the title-page of 'A Collection of Certain Letters and Conferences' (1590) because the copy from the Dr. Williams Library lacks that feature. Yet the title itself is supplied in both the above authorities and in Dexter.

The remaining sections of these pages deal with Barrow's doctrine of the Church, Barrow and the Reformists, the bishops of Barrow's days, Whitgift and his ecclesiastical polity, and Barrow and the Anabaptists. The former two of these accounts are of some interest, the latter three are absolutely valueless. Finally, there are some pages devoted to the Amsterdam Church. This is distinctly the most interesting and trustworthy part of Mr. Powicke's book. In it he administers a severe reproof to Prof. Arber for the ignorance and animus displayed in his 'Story of the Pilgrim Fathers.' The pages dealing with Arber's supposititious "deathbed recantation" of Francis Johnson are especially clear and convincing.

We have been thus particular in an examination of Mr. Powicke's task for a double reason. We wish, in the first place, to point out how undesirable it is, in the interest of historical science, to multiply second-hand monographs. Mr. Powicke has read Barrow's works, but for the rest has taken all his facts and sources at second hand. Secondly, we must emphasize the point with which we began, and call attention to the fragmentary way in which a really interesting and noble section of English history is being treated by the very people in whose keeping it is, and to whom it ought to be a sacred charge. We are not concerned with the management of the Congregational churches in governmental and evangelical matters, but we expect at least from them some voluntary organization for the purpose of producing a harmonious, authoritative, and documentary

history of Congregationalism on a proper scale.

John Barbour, Poet and Translator. By George Neilson. (Kegan Paul & Co.)

The Wallace and the Bruce Restudied. By J. T. T. Brown. (Bonn, Hanstein.)

No reviewer can expect to decide the questions raised by Mr. Neilson and Mr. Brown as to the redaction and authorship of Barbour's 'The Bruce' and Blind Harry's 'Wallace.' Even to make the questions intelligible in the space of a review is perhaps beyond the powers of the human mind. An historical poem called 'The Bruce' was certainly finished by John Barbour, Archdeacon of Aberdeen, in 1375-1376. When he began it, to what extent portions of it may have been handed about before 1375, whether Barbour added to and amended it later, we do not pretend to know. There also exists a poem called 'Wallace' attributed to one Blind Harry, who was certainly alive in 1491, and, as the 'Lament for the Makars' shows, was dead when that work (of date not precisely known) was printed in 1508. By 1521 John Major described Harry as "blind from his birth," and as author of *integrum librum* (a whole book) on Wallace in the vulgar tongue—a book finished in Major's childhood, circa 1475. It is the belief of the higher criticism that nobody, or almost nobody, wrote the book, or most of the book, which has always, from the very beginning, borne his name as author. There was always some obliging person who did the book, or most of the book, or a good deal of the book, and generously allowed it to be attributed to the alleged author. Mr. Brown argues in accordance with the theory which has been fatal to Moses, Homer, Isaiah, and has even been (most erroneously) applied to Miss Marie Corelli. The gentleman who wrote a good deal of Barbour's 'Bruce,' and most of Blind Harry's 'Wallace,' was, Mr. Brown suggests hypothetically, Sir John the Ross (a poet and friend of Dunbar), who was Ross Herald, was a clergyman, and a clerk employed in copying Parliamentary records as early as 1468. His name was John Ramsay, and he was the scribe of the MS. copies of 'Wallace' and of 'The Bruce' of 1488 and 1489. He was also, Mr. Brown thinks, the "diaskeuast" of 'The Bruce,' inserting large pieces stolen from Froissart and from a Scots translation of a French romance dated in its colophon 1438; and he was practically the author of 'Wallace.' Why he modestly left the credit to Blind Harry we can only conjecture.

Mr. Brown's attention was called to Ramsay by his discovery of eight lines of Scots poetry in the MS. of the Parliamentary records of 1468. He then observed that the hand in these records was identical with that of the 1488 MS. of 'Wallace' (which is written by John Ramsay), and that the name John Ramsay is written at the top of a leaf of the Parliamentary records of 1471. Therefore the scribe of 1468 and the copyist of 'Wallace' in 1488 are the same man, John Ramsay. To this Mr. Neilson replies (*Athen.* November 17th, 1900, p. 648) that the Parliamentary records were copied in 1497-8, not 1468, by Master Symon Fausyde, not by

Ramsay at all. Ramsay, then, was not the scribe who wrote the little poem wedged into the records of the year 1468.

Mr. Brown makes it abundantly clear, in a most interesting way, that the author of 'Wallace' had "a wide acquaintance with English and Scottish literature, historical and antiquarian." Now, Harry was possibly blind from his birth, and was "tipped" by James IV. only on the same scale as any casual harper. Even if he was only blind in later life, no man in his social position can have known what he knew and written what he wrote, unless he was a person of genius. He was certainly distinguished enough to be commemorated by Dunbar in his 'Lament for the Makars.' If, then, Blind Harry was a person of genius, he may no more have been guiltless of his poem than Shakspeare is irresponsible for his plays. "In vulgari carmine peritus erat," says Major. Mr. Brown, however, looks about for a Scottish Bacon who wrote most of the work of this Scottish Shakspeare—and kept it dark. Taking the scribe of the 'Wallace' MS. of 1488, John Ramsay, he identifies him, as a provisional hypothesis, with the poet Herald, Sir John the Ross, who died in 1490.

We do not feel convinced that this Ross Herald (who died in 1490) is proved to have been a Ramsay. The colophon of the MS. of 'The Bruce' of 1487 professes to be a MS. by "J. de R. Capellanus." The colophon of the 'Wallace' (1488) is "per me Joannem Ramsay." Is "J. de R." equivalent to "Johannes de Ross"? and is that equivalent to "Sir John Ramsay, Ross Herald"? Were clergymen apt to be heralds? Was Ross Herald likely to write out 'The Bruce' in 1489, "at the command of a venerable and circumspect man, Master Symon Lochmalony of Ouchtermunsye"? And, if he did write it out and pad it freely with plagiarisms from a Scots version of a French romance of Alexander and from Froissart (for that is Mr. Brown's theory), was he likely to keep the circumstance entirely to himself, so that nobody ever dreamt of it before Mr. Brown?

To some of these questions a disconcerting answer can be given. A writer in the *Scottish Antiquary* of January has discovered that Ross Herald, when he died in 1490, left a widow! He was not, therefore, a chaplain, and so he was not J. de R. Moreover the John Ramsay who "hastily wrote out" (*raptim scripsit*) 'The Bruce' MS. of 1489 for the Vicar of Auchtermunzie was apparently a local Fifeshire presbyter and notary who was living near Auchtermunzie in 1495. His existence and profession are proved by the writer in the *Scottish Antiquary* from the Laing collection of charters. Thus the John Ramsay whom Mr. Brown selects as the diaskeuast of the 'Wallace' and 'The Bruce' was not J. de R., was not the Ross Herald, and was not, probably, a diaskeuast at all, but a copyist who wrote "hastily" for the local vicar.

We now leave the 'Wallace.' Apart from his hypothesis, Mr. Brown's criticism of it as poetry, as legendary history, and as replete with reminiscences of other literatures, is highly valuable and extremely interesting. We turn to 'The Bruce' and Mr. Neilson's essay on Barbour. Nobody, at least in this

country, doubts that Barbour did write a long poem on Bruce, in places very accurate. There is, indeed, a passage in which Barbour rolls three Bruces into one, though the error does not occur in Wyntoun's citation or adaptation of the text. Baker of Swynbrooke, much earlier than Barbour, had made precisely the same blunder, certainly not from Scottish patriotism: we do not know that this has been observed. However, the question is, not Did Barbour write a 'Bruce'? but Did he write *our* 'Bruce' as it stands? Now, Mr. Neilson takes 'The Buik of Alexander,' a Scots translation and adaptation of two French romances, and decides that Barbour is the author of the Scots version, which is decidedly not independent of Barbour's 'Bruce,' as we possess it. A good deal of the 'Alexander,' including the breaking of Bruce's axe on the head of Sir Henry Bohun, is "lifted" from the Scots 'Alexander,' an axe being substituted for a sword. Now the Bohun passage is dubious at best. The father of Sir Thomas Gray was a captive in the Scots camp at Bannockburn, and Sir Thomas, in 'Scalacronica,' says (doubtless on his father's information) that the victim of Bruce was not Bohun, but Sir Peris de Mountforth. In any case, 'The Bruce' is embellished throughout with bits of the Scots 'Alexander.' Mr. Neilson argues that Barbour was the translator of the 'Alexander,' and adorned 'The Bruce' with spangles from his own work, the Scots 'Alexander.' But the colophon of the MS. of the Scots 'Alexander' bears the date 1438 in the printed edition of about 1580; the MS. is not known to exist. In 1438 Barbour had long been dead. Mr. Neilson therefore argues that this printed date is either a printer's error (and that printers can make errors in dates who knows not?), or that the date is of the copying, not the authorship, of the Scots MS. of 'Alexander.' Mr. Brown, on the other hand, attributes the Scots 'Alexander' to one Rate, confessor of James I. (which Mr. Neilson disbelieves), and cites the rhymed colophon, which seems to us to destroy the theory of a printer's error, though the rhyme could easily have been adapted to the date of copying the MS. On the other hand, Mr. Brown's extracts from Froissart, though in parallel columns with extracts from 'The Bruce' as to the hero's death, do not seem to us to prove that the author of this part of 'The Bruce' borrowed the scene from Froissart (Brown, pp. 138-40), while the facts as to the place of the hero's death, of Douglas's port of sailing, and so on, differ from Froissart, and in 'The Bruce' are probably correct. Barbour, or whoever wrote about Douglas's campaign of 1327, had some authority to rely on, and so had Froissart. He used Le Bel, who was present at the scenes. Barbour used what information he could get; the two accounts *must* resemble each other more or less. Mr. Brown says:

"I have printed in italics certain additions made by Froissart to 'Les Vrayes Chroniques,' and as these occur also in 'The Bruce,' it would manifestly be absurd for anyone to contend that Barbour borrowed from Jean le Bel"—author of 'Les Vrayes Chroniques.'

But where are these passages in italics? We only find eight italicized words from

Berners's translation of Froissart, where Douglas slew "some in their beds, and some scantready," which is not in any known text of Froissart and is paralleled to

A felloun slauchtir maid thai thair
That thai that lian nakit war
Had na power defens to ma

in 'The Bruce.' There is also the statement in Froissart that Bruce was buried in Dunfermline, which Barbour must have known, and that Douglas started for Spain from Montrose, which is not in Barbour at all.

Into the very complex question of the relations between Barbour's 'Bruce,' Bower's 'Chronicle,' and the 'Alexander' we cannot go, for lack of space. But the strong impression made on us is that in this problem historical criticism proves much too powerful for the higher criticism in the German style. If internal evidence, subjectively appreciated, goes for anything, then to our mind the author of the epilogue to the Scots translation of the 'Alexander' was certainly Barbour. The lines give the very sound of his voice, the very sentiment of his nature—and a noble nature it was, like an earlier avatar of Walter Scott.

SHORT STORIES.

By the aid of *Amusement Only*, by Richard Marsh (Hurst & Blackett), two hours or so may be passed pleasantly by the railway traveller, if he is not exigent about his literature. The talk of the persons is natural, not hideously starred with the Philistine humour and strange journalese associated with "fun-books." On the other hand, one might reasonably expect a little more novelty and a little less extravagance. Thus Mr. Marsh's phantom cricketer seems by no means so probable or effective as the similar ghost in one of his recent books who won a Rugby football match. Again, Mr. Tighe Hopkins has anticipated and bettered the story of the mesmeric prisoner.

Northern Lights and Shadows, by Ralph Graham Taber (Greening & Co.), is a series of stories and sketches of places mostly unknown or only known through the log-books and bald accounts of explorers. Fiction and picturesque travel have left the sub-arctic regions of North America rather severely alone. The author of this volume throws light on the human as well as the natural aspect of such regions, and reveals the Eskimo in his nature and habit. A letter from the late Duke of Argyll is appended. It shows his interest in the undertaking, and, incidentally, that knowledge of Eskimo folk-lore was a part of his varied mental equipment. These simple, serious, and still primitive people, with the heroic fibre which they exhibit, make an interesting volume. Rugged Labrador appeals to us, and will to others.

When the "young man John" lit a fresh cigar, he was apt to be haunted by the idea of having done the same thing in "a previous state." This kind of uncanny impression is occasionally made upon the trustful reader by the whimsicalities of binders. To the repetition of sundry pages of print we are fairly accustomed, but in *Sulape's Spirit*, and other stories, which Mr. Francis Griffiths publishes for Mr. Cuming Walters, an unusual typographical surprise is provided. The last half of 'The Shooting of the Spy,' a South African tale of *diablerie*, and the first half of 'The Law says "No!"' which appears to be a suggestion that felony should dissolve marriage, are bodily omitted, and the truncated portions are "run on" from p. 64 to p. 81. We are not sure that this method of arousing attention can ever be beneficial to the pieces

treated, but in the present case, though little is lost, we are inclined to think the omitted passages may have been the best in the book. For the rest, 'Sulape's Spirit,' a story of dual existence, is passably gruesome. We doubt the probability of swords *temp.* George IV. Pistols prevailed at Chalk Farm in the days of the Regency. The 'Boy and the Burglar,' in which a child takes the thief for the German fairy of modern childhood, Santa Claus, is slight and sentimental. 'A Little Tragedy' is woven of deeper pathos. Several of the stories fairly reach the standard of magazine tales. The author has the gift of fluency, but more than this is needed to secure a good hearing nowadays.

ITALIAN TOWNS.

In Tuscany. By Montgomery Carmichael. (Murray).—Mr. Carmichael is British vice-consul at Leghorn; he is also a person of an observant turn of mind, abundant good humour, and, it would seem, a ready pen. Also he is sufficiently emancipated from convention to be able to write a book about Tuscany in which the very existence of most of the places which that name first recalls to the ordinary mind is ignored. That he can speak of the Holy Face of Lucrezia, Mount la Verna, Gorgona and Capraia, or, again, the Italian vernaculars, with no reference to Dante—that he can even use the term "loco-focoism" (whatever it may mean) in connexion with Dante—would seem to indicate, indeed, a stage of emancipation perilously near to affectation, or so we should conclude did not a remark adjacent to the last, to the effect that "Machiavelli is heavy," incline us to the more charitable inference that among Mr. Carmichael's many qualifications a finely adjusted literary instinct is not prominent. He is right enough, though, about most modern Italian prose. It is not, however, with his taste in literature that we are mainly concerned, but with his pictures of Tuscan scenery, Tuscan life, Tuscan character, in places of which the tourist—even the "superior" tourist—knows little or nothing. In Leghorn itself, where the guide-book beloved of that class of tourist finds "nothing whatever to be seen"; in Elba and at Orbetello, which it ignores; at Montecatini, which it passes with a bare mention, Mr. Carmichael finds plenty to interest himself and his readers. One sometimes wonders whether this kind of book is quite well advised. No doubt, when one has come to know well a place somewhat apart from the beaten tourist track, and to appreciate its merits, there is a great temptation, blended probably of a not unamiable vanity and a wholly amiable benevolence, to go and tell the world all about it. In this imperfect state of things, alas! the law which prevails (if Mr. Carmichael will permit an allusion to an indigestible poet) in heaven does not always hold good, nor is every pleasure increased by an increase in the number of the participants. If, for example, his attractive descriptions of life at the baths of Montecatini, or of the beauties of the Isle of Elba, find many English readers, we can imagine that in a few years he will find that a good deal of the charm of those places has been elbowed out of existence. Individual types of character, however, may be depicted without any risk of this kind—above all, when the typical persons are dead; so that we have nothing but praise for such figures as Carlo Bianchi, or, as he preferred to style himself, Charlie (write Ciall) White, the lodging-house keeper of Leghorn; or Fra Pacifico, the nobleman turned Friar Minor; or the idiot beggar, who is moved to indignant remonstrance when inadvertently spoken of as *cieco* (blind) instead of *scemo* (deficient); or the landlord of a slum pothouse, who, "for mere love of serving a person in need

of help," sends off his only two customers—"sort of waterside characters, I should think"—that they may guide a stranger to a street in a slum yet more remote. Delightful, too, are the domestics: Elvirina the cook, with a "past," and a "nephew" (in the Papal sense) as the consequence, but honest and capable; Benedetto the serving-man, Paolo the gardener, and the rest; and shrewd the appreciation of the complex, but on the whole estimable, not to say lovable, Tuscan character.

Mr. Carmichael displays a considerable familiarity with what may be called the folk-lore of religion: miraculous pictures, monastic traditions, saintly legends, and the like. Of course he is full of St. Francis. He gives a photographic reproduction of the famous 'Benediction of Brother Leo' preserved at Assisi, and tells us that his own "fortunate discovery of the significance of the hieroglyphic out of which the Cross Tau rises proves that St. Francis has himself, in pen and ink, witnessed to the fact that he did receive the Stigmata." This is tantalizing; his readers might have, at least, been told what the "hieroglyphic" (which looks most like a spider) does denote, even if they were left to draw the inference themselves. It is poor satisfaction to be referred to a pamphlet published at Leghorn. Other illustrations show the convent and rock of La Verna. The last two chapters contain a clear and intelligible description of the game of *pallone*, that archetypal ball game which, curiously enough, seems never to have established itself out of Italy; and an account of the Italian State lottery, which, from the not unsympathetic notice here given, one would say was in its effect on the moral and mental development of the people about as disastrous a method of aiding the revenue as could well be devised. In return for all the information which Mr. Carmichael has given us, let us point out that "Velasco" is no more Velazquez than William is Williams. There are so many references in the book to scraps of history lying rather off the highroad that an index would have been useful.

In writing *The Story of Assisi* (Dent & Co.) Miss Lina Duff Gordon has rendered a valuable service, not only to the ever-increasing number of English-speaking people who visit the home of St. Francis, but to all who are attracted by his story. The little city of Assisi, apart from the interest circling round the saint, would be well worth a visit from any one who desired to realize the conditions of life in a mediæval hill town; but when this interest involves the great works of Giotto, a fine mediæval castle, and a noble church (an oft-cited example of what is called Italian Gothic), it becomes almost a duty to know the city thoroughly. To a student of these matters Miss Duff Gordon's book will serve as an admirable guide. Speaking from our own experience, we can say that it would have helped one who went to Assisi by no means unprepared. The author has had much valuable assistance in the preparation of her work, and her account of the frescoes in San Francesco may be taken to represent the views now entertained by authorities on early Italian painting. It is curious, however, that she—in common, we believe, with all writers on Franciscan subjects—has missed a characteristic feature of the life of St. Clare. Like most families of Etruscan origin, the Scifi family had a second door to their house, only to be used when a bride entered or when a corpse left it for ever, and at other times filled up with timber and stones. It was with a touching symbolism that Clare chose this door as that through which to abandon her father's house for the love of Dame Poverty. The illustration on p. 262 shows that the door has been altered since her days, but we may well accept it as in the main genuine. Architecture is, however, not

a strong point with our author. San Francesco is certainly not an important building from this point of view, if indeed it can be called Gothic at all. The great church of San Domenico at Siena is, in fact, the only very important "Gothic" church in Italy from the point of view of design. Nor can we agree with her in her view that the "four crenellated towers" of the castle formed any part of the twelfth-century building. They are evidently much later. We should like, too, her authority for putting the birth of Frederick II. at Assisi (see Muratori, x. 175). "The whimsical one" is not a striking equivalent for Conrad of Suabia's nickname, "Mosca in cervello." These little matters, with one or two printers' errors (e.g., "Touraine," "audacem"), should be attended to in a second edition, and perhaps a fuller account of the castle added from Brizi's important monograph published in 1898. This little volume is provided with fifty well-chosen illustrations, and a map of the town, which will be found decidedly useful by visitors. We note that Miss Duff Gordon repeats the ordinary commonplaces about Brother Elias and Brother Leo. A little too much has been written for the plaintiff in the cause Portiuncula v. San Francesco, and we confess to a wish for hearing the other side. All this does not hinder the book from being, in our judgment, one of the best of the series of handbooks to historic towns that Messrs. Dent have issued.

FRENCH CLASSICS AND TRANSLATIONS.

Choses Vues. Par Victor Hugo. Nouvelle Série. (Paris, Calmann Lévy.)—*The Memoirs of Victor Hugo.* With a Preface by Paul Maurice. Translated by John W. Harding. (Heinemann.)—In the two volumes of 'Choses Vues' Victor Hugo figures as an incomparable journalist. All these notes on people and events, on Louis Napoleon, the Siege, the Academy, the Tuileries, Frédéric Lemaître, Mlle. Georges, Blanqui, Lamartine, are journalism, personal journalism before the phrase had been invented, but done by a man of genius, every word a flash or a thrust. Even at his simplest Hugo is not easy to translate into English. Mr. Harding is, on the whole, both faithful and spirited in his version: he is not always quite careful in small matters. Thus on p. 81 the last sentence of the first paragraph is omitted, for no reason whatever. Two pages further on, "oripeaux," which means "gawags," is translated "frightful rags," which is quite a different thing. On p. 80, "See how she checkmates those rascally French actors" is not at all the meaning of "Comme elle vous mate tous ces drôles de Comédiens français." In the account of Blanqui all the second part seems lost, and the first and second paragraphs are transposed. These minute alterations and mistranslations are probably due to carelessness, rather than to ignorance of French or intentional departure from the original. They detract, however, considerably from the value of the book.

Œuvres Complètes de Paul Bourget.—*Romans: I. Cruelle Énigme.*—*Un Crime d'Amour.*—*André Cornélis.* (Paris, Plon.)—M. Bourget has written a new preface for the *édition définitive* of his three earliest novels, 'Cruelle Énigme,' 'Un Crime d'Amour,' and 'André Cornélis,' and his preface, as usual, is intended to expound a "doctrine." As usual, the text is out of Taine, and the text is a kind of apology. It has often been said that M. Bourget is a better critic than novelist, that he writes novels as if he were writing criticism—that, in short, he has made the mistake of employing the method of one art in the production of another. Well, fortified by his text out of Taine, he answers boldly, The novel is a kind of criticism. "Du roman à la critique et de la critique au roman," Taine had said,

"la distance aujourd'hui n'est pas grande.....L'un et l'autre sont maintenant une grande enquête sur l'homme, sur toutes les variétés, toutes les situations, toutes les floraisons, toutes les dégénérescences de la nature humaine. Par leur sérieux, par leur méthode, par leur exactitude rigoureuse, par leur avenir et leurs espérances, tous deux se rapprochent de la science."

M. Bourget adds that he experiences "an almost pious emotion" on re-reading these simple lines, expressing as they do "notre idéal à tous," the ideal of those who were in their early twenties between 1855 and 1880. And he points to the contemporary novel, to Zola and Daudet equally, and even to contemporary poetry, that of Leconte de Lisle and Sully-Prudhomme, as approaching science from all sides under a similar impulse. For his part, this invasion of literature by science is entirely satisfactory:—

"Pour ma modeste part, je suis demeuré profondément, absolument fidèle au principe enveloppé dans cette théorie, à savoir que toute création humaine, dans la vie publique comme dans la vie privée, a pour première condition d'être *réaliste*."

And he presents us with his novels as neither more nor less than "une suite de monographies, des notes plus ou moins bien liées sur quelques états de l'âme contemporaine." "Ces monographies sentimentales" he calls them on another page, defining his work certainly with much more precision by the adjective which completes his meaning. And, unfortunately, it is too true that the literature of the last generation has been written largely under the influence of scientific ideas, and that M. Bourget's own novels have their share of scientific method. That is one reason why the novel since Balzac has narrowed itself so rigorously, leaving out many great qualities along with many small defects. With Balzac the writing of a novel was an act of creation, as purely an imaginative act as the writing of a poem. Balzac observed life as a poet observes life, more by intuition than by actual scrutiny. He had all the imperfections of genius, and has left hardly a flawless piece of work. But his work lives with a huge, passionate life, overwhelmingly. M. Bourget takes his little notes of the soul and the passions as he takes his little notes of the streets of New York and the frescoes of Siena. He takes them in the drawing-room, he classifies them in the library, he dovetails them at his desk, and, just as they are, they make his novel. They tell us about things, they never show us the things themselves. They supply all the reflections which went through the man's mind before he made love to the woman, and through the woman's mind after the man had made love to her. They interest us just as we might be interested by a detailed and unprejudiced narrative of an incident which had happened to some one whom we knew slightly. We are interested, we sympathize, but the whole thing means nothing to us. When the people in Balzac (who lived before the days of science) flame into love or smoulder into hatred, we live over all their agonies, we watch them as if they were mirrors to our own passions. But the people of M. Bourget seem to have a past and a future, never a present. We realize them only when they are not vividly in action. They are always conscious that M. Bourget is taking notes about them, and they are afraid to speak out. When they speak they have the same things to say, one as another: "The words are very like: the name is new." How far is science responsible for all this? Partly, it seems to us; for it is this scientific conception of things which has done much to materialize the soul of modern art. A useful servant, science is a bad master. Duly humble, offering little facts to be kneaded into whatever form the shaping imagination may choose to give them, it is truly servicable. But when, as in M. Bourget's novels, it is the science which directs the art, the result is no more than M. Bourget himself claims for his work,

"des notes plus ou moins bien liées sur quelques états de l'âme contemporaine."

Domestic Dramas. By Paul Bourget. Translated by William Marchant. (Downey & Co.)—This translation of the three stories called 'Dramas de Famille' is admirably adapted to reveal M. Bourget's talents to those who are as yet unacquainted with them: no more striking short story has been written in the last three years, as far as we remember, than the tragedy of the Corbières with which the volume opens. Mr. Marchant's rendering is remarkably well done. If it does not quite reproduce the elegant and charming style of the original, at least it is written in sober and correct English, and never reminds one that it is but a translation in the forcible way so common in the contemporary products of this neglected art. We hope that Mr. Marchant will continue to render the work of good French writers in a fashion that is something better than a parody of the original.

Red and Black. By De Stendhal. Translated by Charles Tergie. (Downey & Co.)—"There is one thing," Henri Beyle used to say, "for which the dead are never praised, and which is nevertheless the cause of all the praise that we give them: it is the fact that they are dead." This applies very well to Stendhal—as he preferred to call himself—for his fame has almost wholly been posthumous. His principal novels fell still-born from the press, though a critic here and there of the calibre of Goethe or Balzac admired them greatly. Now they are well known, though perhaps not universally read, and the present translation of one of the best of them is the second or third that has appeared within the last few years in our language. It is not very brilliant, but it will serve to introduce the English reader to Julien Sorel, that curious hero into whose being the author transmuted so much of himself. Goethe told Eckermann that 'Le Rouge et le Noir' was Stendhal's best work: of course he had not had the opportunity of reading the 'Chartreuse de Parme,' which Balzac—in common with most modern readers—preferred. Certainly there is nothing in the history of Julien Sorel which can compare with the brilliant description of Waterloo, seen on the seamy side, which fills the opening chapters of the later book with a promise that is never wholly fulfilled in the sequel. Yet Julien Sorel is a figure not unworthy to stand beside Lucien de Rubempré, with whom he shares the honour of having done much to inspire the school of French novelists whom we call realists or naturalists, and who count among their names Flaubert, Maupassant, and the earlier Zola.

My First Voyage—My First Lie, related by Alphonse Daudet to Robert H. Sherard (Digby, Long & Co.), is not exactly a translation in the usual sense of the word, though it may be called in reality a translation raised to the second power. Mr. Sherard has not only rendered Daudet's French into English, but has translated the novelist's language into his own words. The book, in fact, is a glorified kind of "interview." During Daudet's well-advertised visit to London in 1895 he amused himself and befriended Mr. Sherard in the following way. "One day when I was with him at his hotel," says Mr. Sherard,

"he said to me: 'I don't like being idle all this time, and you, my good fellow, seem to be losing your taste for work. Let us do a book together.' I should explain that Mr. Daudet had honoured me with his friendship for some years past, and that I had followed him from Paris to London at his invitation. Occurrences were then in progress which had entirely thrown me off my balance, and indeed, as my good friend remarked, work seemed impossible to me. Mr. Daudet knew of my distress—I mention all this, first to explain how this book came to be written, and secondly to show his kindness of heart—and proposed this way of employing his time and diverting my thoughts. He then suggested that he should tell me a story, a reminiscence of his childhood, and that I should note down what he

said, or at least the salient points of it, and afterwards work it out. 'You might ask me questions,' he said, 'and we might describe the work as a roman-interview.'"

The idea shows Daudet in a truly amiable light, and if it had been realized, we might have had a new and interesting experiment in collaboration. However, Mr. Sherard speedily saw that he would be wiser to content himself with the part of an ordinary amanuensis. The tale is one of those pretty fragments of autobiography, seen through the blazing mirage of Provence, which Daudet touched with so great a charm. It describes the adventures of a couple of truant schoolboys, Daudet and his cousin, who ran away from the Lycée at Nîmes, which is shadowed in 'Le Petit Chose,' and took boat up the Rhone to Lyons. Mr. Sherard has rendered the story into excellent English—if we except a few slips in grammar that are probably the fault of the printer—and it is a pleasant memorial of Daudet's lively imagination and warm heart.

EGYPTOLOGICAL BOOKS.

Beni Hassan. Part IV. Edited by F. Ll. Griffith. (Egypt Exploration Fund.)—This, the seventh memoir produced by Mr. Griffith in the series called "Archaeological Survey of Egypt," consists, like the majority of its predecessors, of wall-paintings copied from the tombs of Beni Hassan by Mr. Howard Carter and others. The first thirteen plates, consisting of drawings of birds and beasts from the tomb of Chnumhotep, are for the most part true to nature, and give a high idea of the skill of the Egyptian artists of the twelfth dynasty. Thus the small birds of the wagtail type in the frontispiece and the shrike on pl. vii. are admirably proportioned and in their natural colours; and the same may be said of the prick-eared greyhound on pl. ii. and the larger hound, much resembling a Great Dane, on the following plate. The pied dachshund of pl. iv. and the cat of pl. v., however, show a defective knowledge of anatomy; and the colouring in each case can only be accounted for by the supposition that it has deteriorated by age, or, as the editor suggests, from liberties taken with it by earlier explorers. Of the other birds, the heron and ibis are both of them much too short in the leg, while the cormorant is coloured differently from any existing species; and the spoonbill shows woodenness and conventionality which contrast strongly with the free and lifelike manner in which its companions are treated. Of the other objects represented, perhaps the most noteworthy are the incense-burners from another tomb, showing the usual fire-vase upheld by a horizontal bar or rod terminating in a hand. The bar bears in the middle the square box which appears to have been made to hold the pellets of incense, and this in the illustration before us seems to have been fitted with a sliding lid with a knob, which perhaps kept the lid secured by means of a cord twisted round a similar knob on the box itself. In the instances here given the pellets are being dropped singly into the flame by hand; but there are many scenes in Rosellini and other collections where they appear to have been projected by some mechanical force, and form a regular arch from the box to the flame. The most obvious conclusion is that the bar or rod of the apparatus was hollow and acted as a blowpipe, a theory to which the examples now in the British Museum lend some support. Altogether this is a very interesting volume.

The Mastaba of Ptahhetep and Akhetetep at Saqqarah. Part I. By N. de G. Davies. (Egypt Exploration Fund.)—This, the eighth memoir of the same series, is in effect a continuation of the good work begun by Mr. Griffith in tracing, when possible, the forms of hieroglyphs back to the objects that they originally represented. The present instalment contains some four hundred signs taken

from the fifth-dynasty tomb that gives its title to the volume. They are not facsimiles, although the editor tells us that "the utmost care has been taken to render the lines of the sculptures with absolute fidelity." It is a pity that the system of reproducing the original designs, colours and all, adopted in the former volumes was not continued, and that an index is not supplied; but perhaps the latter defect will be remedied when the work is completed. For the rest, some of Mr. Griffith's identifications of Mr. Davies's pictures are convincing enough, and form a real addition to our knowledge. Such is the explanation of the singular sign generally read *lha* (a thousand), which is here explained as representing a lotus leaf, and the well-known sign for *nefer* (good or beautiful), which was once thought to be a lute, but which here appears clearly, if both it and its neighbour are correctly drawn, as a human heart with windpipe or vertebrae attached. About some others it is more difficult to speak with certainty, and the notion that the seated human figure, which is one of the usual determinatives for *nefer* (god), represents "the obsolete costume of the 'ancestors,'" appears to have been adopted on *a priori* grounds. It is evident also that the colouring of some of the objects was variable at will, and that the arguments hitherto drawn from it must be given up. Perhaps, too, there is perceptible throughout the whole of the series too great a desire to discover a new meaning for every sign; but in spite of this it is accomplishing very useful work. The hunting and other scenes with which the volume concludes are valuable, both for their own sake and for the details they supply of the outdoor life of the fifth dynasty. Some of them have appeared before, but the phototypes here presented are extremely useful for verification.

Egypt Exploration Fund: Archaeological Report, 1899-1900. Edited by F. Ll. Griffith. (Egypt Exploration Fund.)—This annual volume, which, as most Orientalists know, claims to give in compendious form a record not only of the work of the Fund, but of the progress of Egyptology in general throughout the year, is this time written by more hands than usual, no fewer than nine names appearing on the title-page. We are not sure that this is an improvement, some of the contributors having really very little to say, and it leads to the same memoir being confusingly referred to in more places than one under a different heading. More care, too, might be taken with the editing, as is shown by the fact that, while some of the contributors sign their articles, the reader has to seek out the name of others in the table of contents. Of the articles themselves, we like best that on 'Christian Egypt,' by Mr. W. E. Crum, which supplies in the compass of ten pages, carefully written and without partisanship or unnecessary verbiage, a readable summary of the Coptic studies of the past year. Among these may be noticed as specially interesting the alleged fragments of the lost Gospel of the Egyptians, lately published by Dr. Adolf Jacoby, of Strasburg, and a Sahidic historical fragment from the Berlin Museum, published by Dr. Schäfer, which appears to be one of the sources whence John of Nikiu compiled his chronicle. Similar care and skill have been bestowed by Dr. Kenyon on his article on 'Græco-Roman Egypt,' dealing exclusively with papyri. The most important discovery that he has to record seems to be a column of fifty-one lines from the 'Perikeiromene'—which he freely translates 'The Rape of the Lock'—of Menander. Hardly anything is more necessary for our knowledge of classical times than the recovery of the New Comedy, which would give us the light on Greek manners that we now have to seek painfully from allusions in the poets and from vase-paintings. We are sure it is not Dr. Kenyon's

fault that there is so little to report in this way. Some may find the study of Egyptian law, here illustrated by Prof. Wilcken's book on *ostraca*, rather tedious. The long-promised article on Arabic Egypt has here turned up in the shape of a review of 'Études Arabes,' eked out by 'Études Hymiarites,' from the pen of M. Georges Salmon. From it we gather that the study of the differences that divide Mussulman sects is increasing, and that a large literature is growing up on the subject, in which we may mention especially the work of M. René Dussaud and of M. Carra de Vaux, while the study of proper names among the Arabs is receiving attention from Prof. Socin and Dr. Winckler. There is also an article by Mr. Arthur Evans upon the early relations between Crete and Egypt, as shown by his discoveries at Cnossus, a notice of which appeared in the *Athenæum* last summer. To complete the list of articles which seem to call for special notice, we have the editor's pages on 'Archæology: Hieroglyphic Studies, &c.,' from which we infer that, in Mr. Griffith's opinion, the most important event of the Egyptological year has been the appearance of Prof. Sethe's huge book on the Egyptian verb. We cannot say that we agree with this verdict, or that Prof. Sethe has "almost" proved that the Egyptian language originally belonged to the Semitic group, "although," as Mr. Griffith ingeniously says, "it early lost the most distinctive characteristics of that group." All this is surely premature; the attempt to treat the grammar of a language like Egyptian, for which we have as yet so few documents, with the pedantic minuteness possible in the case of Greek and Latin seems little better than waste of time. It is doubtless his pre-occupation with this matter that has led him to show rather undue haste in dealing with other parts of his subject, as when he tells us that the publication of Prof. Petrie's 'Royal Tombs of the First Dynasty' "will probably induce most Egyptologists to accept the identification [of the king whose tomb M. de Morgan discovered at Negadah with Menes] as extremely probable." At Abydos Prof. Petrie found no monument of the Negadah king whatever, and the one piece of crystal bearing his hawk-name, and figured in 'Royal Tombs,' was admittedly bought by him, and may just as well have come from Luxor or Negadah itself as from anywhere else. 'Royal Tombs,' moreover, makes no attempt to controvert Dr. Naville's reading of the Negadah tablet, which negatives the idea that the king there buried was Menes, and its publication therefore leaves the question exactly where it was. Another instance of haste may be seen in the notice of a paper by M. Boulé, "which seems to prove that the paleolithic types [of stone implements] are really earlier than the neolithic." We cannot believe that any one possessed of a Greek lexicon can ever have thought them to be later, and we can only suppose that there is some misprint here. Lastly, we are sorry to see that Mr. Griffith has this year introduced into this publication also the horrible system of transliteration, with dots and commas unaccompanied by vowels, originally suggested, we believe, by Dr. Erman, but extravagantly altered for the worse by himself. It is the more out of place that he cannot persuade his colleagues to adopt it; and Mr. Garstang, who here reports the work of the Egyptian Research Account, keeps to the older and more rational way, which is, it may be said in passing, good enough for M. Maspero, Dr. Naville, and the authorities of our own British Museum. Mr. Griffith has done so much excellent and careful work in Egyptology that it is really a pity to see him thus led away by the pedantries of our German cousins.

A Catalogue of the Scarabs belonging to George Fraser. (Quaritch.)—In a short, but

discursive introduction, the author (apparently Mr. Fraser himself, though the fact is nowhere stated) says something about scarabs, which, according to him, gradually supplanted the cylinder seal of the earliest kings, and, if we understand him rightly, were used for the same purpose. He thinks it possible that they did not come into general use before the eleventh dynasty, those bearing the names of kings before this period being possibly made later for use as amulets. He is inclined to look upon the twelfth dynasty as the golden age of the scarab, although a revival took place with the eighteenth and again with the twenty-sixth dynasty. With the Ptolemaic age they die out altogether. Mr. Fraser refers us to the *Proceedings* of the Society of Biblical Archaeology, in which the first notice of his collection appeared, for his system of dating, which appears to be founded on the scrollwork which surrounds some of his examples, and on the arrangement of vertical lines or compartments in others. Altogether Mr. Fraser is not very lucid, and leaves many of the problems surrounding the subject untouched. The scarabs themselves here pictured are certainly very interesting, and form a fairly representative collection. Every scarab is reproduced separately, with a short description of it, a translation of its inscription, and a note of its provenance when known. The illustrations range from two-thirds to three-quarters of the natural size, and have been, as we understand from the preface, seen through the press by Mr. Rylands, the secretary of the society above named, and another member. Some of them are extremely rare. Among these we may mention a fine Fu-ab-ra (thirteenth dynasty?) and an An-entuf (eleventh dynasty), of each of which only one other example is known. Others are beautifully large and clear, like the three Ra-ma-nebs (eighteenth dynasty) and one of Amenhotep III., which can hardly have been used as a seal, since it records a lion hunt by that king. It will surprise specialists to read that, in Mr. Fraser's opinion, forged scarabs are uncommon. We fancy a good many of them find their way to America.

OUR LIBRARY TABLE.

The Sack of London in the Great French War of 1901, by One who Saw It (White & Co.), is not a sack by the French, but a sack by our own mob in the course of a war in which we retain the command of the sea, while Germany and the United States are neutral and feed us. The probabilities are not well observed. Russia could hardly find transport to move 800,000 men to the frontiers of India from her present frontier; and a French king, of the Orleans branch, coming to the throne to make an anti-colonial Little-France peace, would hardly be "the idol of the Army." That "Mr. Gladstone refused the opportunity of purchasing Lorenzo Marquez" is not only untrue, but wholly without a vestige of foundation. The statement, as usually made, against Mr. Disraeli, is, we believe, also untrue, although some words of Lord Carnarvon gave it apparent foundation.

Debrett's House of Commons and the Judicial Bench and Dod's Parliamentary Companion reach us together, the former from Messrs. Dean & Son and the latter from Messrs. Whittaker & Co. Both are, as usual, useful and up to their recent standard. Dod's list of "whips" is, we think, not accurate. Five Irish Nationalists are named, as though the distinction of "Parnellite" and "Anti-Parnellite" continued, and only three "Liberals." We were not made aware through the press of retirement by Mr. McArthur, and he is indeed called in the body of the work "one of the whips" to the Liberal party, though omitted (between Mr. Gladstone and Mr.

Causton) in the list. Mr. Munro-Ferguson is rightly omitted, but, according to the newspapers, has been replaced by Capt. Sinclair, who is, however, not in the list. A note states, as usual, that the figures of "Electorsdo not include duplicate votes." This is not clear to the public. The figures are the official figures, and no others can be given, but they do include a vast number of "duplicates," as these are only known at all in well-organized constituencies, and then only to the party agents. Debrett continues to include some strange wildfowl in the shape of "Vice-Admirals of the Coast": we should prefer to have the Revising Barristers and their districts.

MESSRS. METHUEN have sent us a new edition (the fifth) of *Stevenson's Letters*. This issue, in the dark blue buckram, suits well, we are glad to find, with the similar volumes of the same author which the ordinary book-lover has amassed, except that it is a little taller. We must not, however, complain of such a detail, as this later edition of the 'Letters' is even better than the first. It contains three novelties: excellent letters to Mr. Dobson and Mr. Kipling (the latter from Alan Breck) replace less interesting things, and there is a new letter to Mr. Meredith, which is too elaborate to be good. The best letters (and there are many of the sort here) have the quality of ease, the savour of the fortuitous, not the smack of the lamp. They may be elaborate for a whim here and there, but they are not full-dress performances fit for introduction or publication.

MANY will be glad to have in a permanent form *The Mind of the Century* (Fisher Unwin), the articles contributed to the *Daily Chronicle* by sixteen writers on their special subjects. Mr. Lionel Johnson leads off with a high conception of poetry, a thought too precious in style. Mr. Archer and Mr. Pennell say what might have been expected of them in their usual lively way. Mr. Storr on education pleases us best of the others. Mr. Clodd had a hopeless task with some eight pages only for science. Geology, where advance has been marked, is not well treated, and in biology we certainly expected to see the names of Weismann and Romanes mentioned. Folk-lore, the new science of the century, deserved a section.

The Dictionary of Quotations (French and Italian), by Mr. T. B. Harbottle and Col. P. H. Dalbiac (Sonnenschein), ought to secure a wide circulation, as it is by far the most comprehensive collection of the kind yet published in this country; indeed, the compilers practically have the field to themselves in attempting a volume on this satisfactory scale. French is the neatest of languages, and the French have invented, or cunningly conveyed, more good things than any other modern nation. The collectors perhaps hardly realized the number of quotable things ready to their hand, and this has caused the delay of their book, which has been long announced. It is strong in recent quotations, where most books of the sort fail; we even find moderns, like our contributor M. Jules Claretie and M. Rostand, supplying phrases.

Looking carefully through these pages, we have missed certain things which we rather expected to find. We cannot be sure that they are not here, but we can say that we have taken all possible pains to discover them. There is a good deal of Balzac included, but we have not found two notable phrases—one the remark about failures becoming critics, in 'La Cousine Bette,' which Disraeli stole for 'Lothair,' the other 'L'ironie est le fond du caractère de la Providence' in 'Eugénie Grandet,' which is also now an English commonplace. Chénier is rightly credited with the saying about the brilliantly absent, but it seems a pity that here and elsewhere an obviously classical reminiscence is not noted. Buffon's celebrated and

rather misguided remark on genius appears to be omitted. Of Villon less familiar things are, we think, included than the "et jadis fumées si mignottes!" of La Belle Heaulmière. Amiel's name does not appear at all. Were not "entente cordiale" and "jeunesse dorée" eligible, or the "Honi soit qui mal y pense" of the Garter? Napoleon's speech to his soldiers about the forty centuries looking down on them from the Pyramids we expected to find, though Gortschakoff's "La Russie ne bouge pas, mais elle se recueille," is now, perhaps, forgotten.

There is a section, too, of French quotations not by Frenchmen, which seems to call for notice. Such are the Belgian poet's haunting little verses "La vie est vaine," the Russian general's epigram "Le despotisme tempéré par assassinat, c'est notre Magna Charta," an improvement on a similar saying by Talleyrand not here, and Franklin's "Ça ira!" The French Revolution is surely not sufficiently represented. We looked for "Guerre aux châteaux! Paix aux chaumières," and such classic revivals as "Catilina est aux portes, et l'on délibère," and Mirabeau's sinister "Il est peu de distance de la roche Tarpéienne au Capitole," which was current in more forms than one.

Dante, of course, occupies a good deal of space in the Italian section, but Goldoni, Ariosto, and Machiavelli are also well represented. D'Annunzio already supplies six dicta. We find much on the fickleness of woman, but have not hit on the familiar "La donna è mobile." The Popes, even in modern times, have said notable things, such as the "Non possumus, non deo, non voglio" of Pius IX. in 1848, which is not here, though duly recorded in the useful "Chi l'ha Detto?" which the house of Hoepli publishes at Milan. The translations of the quotations might have been closer with advantage, but are tolerable on the whole.

MR. G. F. ABBOTT has evidently had two special objects in preparing and editing *Songs of Modern Greece*, with introductions, translations, and notes, for the Syndics of the University Press at Cambridge. The first is to make the student of classical Greek familiar with the forms and vocabulary of the modern language, and to enable him to trace the connexion between the two. He has done this by placing a literal translation on the page opposite to the Greek, and by furnishing a copious series of notes explanatory of the Greek words. Mr. Abbott is master of all the phases of the modern language, and his renderings are accurate and elegant. His notes also are exceedingly good, so far as they indicate the meanings of the words. But he does not seem to have studied the more recent works on the history and philology of the language, and consequently he suggests etymologies which must be rejected at once. Thus his very first note is "μαλόν, 'to quarrel.' Prob. from μάλλον." He has not stated how it could come from μάλλον, and probably he was unable to do so. If he had turned to Hatzidakis's 'Einleitung in die neugriechische Grammatik,' as he ought to have done, he would have found an excellent explanation of its derivation from δμαλός. Hatzidakis should have been continually in his hands, and he would then have been saved from numerous mistakes. While the explanations are in themselves good, Mr. Abbott has not arranged them well. Thus some of the words most puzzling to a classical scholar are corruptions of pronouns and prepositions, but he does not explain them till far on in the book, though they occur in the first songs: πού the relative, for instance, is not noticed till the twenty-third song, though it occurs in the first. The other object which Mr. Abbott had in view was to supply good representatives of the songs and folk-lore of modern Greece

without drawing on works which had been previously published. But he has not been precise in indicating the sources from which he derived his songs or ballads. On two or three occasions he tells us that the song was dictated to him "by a blind beggar in Macedonia," "by the poet himself. He is still groping his way along the narrow streets of Salonica." For the most part he leaves us to imagine that he has gathered them in his excursions through Greece. But he can hardly have done this in all cases. The text of some of his historic ballads, for instance, is nearly identical with that contained in Legrand's 'Chansons Populaires Grecques.' One of the miscellaneous songs, which he calls the 'Poor Man's Prayer,' occurs in nearly every collection of modern Greek songs, but is set down as a prayer for rain with two lines at the commencement, omitted by Mr. Abbott, which give point to the whole piece. Mr. Abbott supplies interesting introductions, and his notes frequently refer to peculiar customs on which he throws new light. He is evidently familiar with the Greeks and their ways. He is not the first of his name who has shown this familiarity—for a lady, Miss Olympia I. N. Abbot, in Salonica, rendered the history of modern Greek literature by Neroulos from French into excellent modern Greek. The book is beautifully produced and is accurately printed.

MESSRS. KEGAN PAUL, TRÜBNER & Co. are the London publishers of a work in French by M. J. E. Nève, a barrister of Ghent, entitled *L'Administration d'une Grande Ville: Londres*, which forms part of a series published by the Political and Social Science School of the University of Louvain. The essay reflects the opinions of the "Moderate" rather than of the "Progressive" Londoners. The author has failed to find a return of the aliens in London, but that of the census of 1891 was available, and is supplemented as far as possible in a Board of Trade paper on alien immigration. He hardly seems aware of the costliness of using sewage in great quantities on land. He believes that the latest London Government Bill was a triumph of the opponents of the County Council, and is evidently not aware how complete was the agreement among all parties on the nature of the duties to be discharged by the reformed vestries. On the whole, M. Nève's book is to be commended.

MR. ROBERT STEELE has had printed off in separate form a few copies of the interesting *Notice of the Lusit Triumphorum and some Early Italian Card Games*, which he read before the Society of Antiquaries last year. The reprint is accompanied by three excellent plates of fifteenth-century playing-cards: the designs reproduced from the cards now in the Bibliothèque Nationale are distinctly charming and the work of an artist of no mean ability.

TAYLOR'S *Holy Living* occupies the two latest volumes of the "Temple Classics" (Dent). In the same firm's "Temple Molière," which is admirably equipped, *Le Médecin malgré Lui* is out. Mr. Frederic Spencer contributes a useful preface and glossary.

MR. FROWDE, with wonderful promptitude, has already issued the *Amended Book of Common Prayer, with the New Accession Service*. It is published with or without Hymns Ancient and Modern. The *Memorial Service* of February 2nd is also to be had in various forms. It is hardly necessary to add that all these editions are impeccable in printing and appearance.

WE are glad to find that the important book on *The Temperance Problem and Social Reform*, by Messrs. Rowntree and Sherwell (Hodder & Stoughton), has been placed within the reach of all in a sixpenny edition. It is abridged, but it was too bulky in the earlier issue to be convenient.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Latham (H.), *The Risen Master*, cr. 8vo, 6/
Moffatt (J.), *The Historical New Testament*, 8vo, 18/
Smith (G. A.), *Modern Criticism and the Preaching of the Old Testament*, 8vo, 8/
Smith (J.), *Short Studies: the Gospels*, cr. 8vo, 3/6
Wilson (H.), *Follow to Calvary*, oblong 4to, sewed, 2/6 net.

Fine Art and Archaeology.

- Millais (J. G.), *The Wildfowler in Scotland*, illustrated, 4to, 30/ net.
Modern Pen Drawings, European and American, Édition de Luxe, folio, 21/ net.

Poetry and the Drama.

- Finck (H. T.), *Songs and Writers*, cr. 8vo, 5/ net.
Hendry (H.), *Burns from Heaven, with some other Poems*, cr. 8vo, 3/6 net.
Moore (W.), *Eyes in Solitude*, 4to, 5/
Thrush, *The No. 2*, imp. 8vo, sewed, 4d.

Bibliography.

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Philosophy.

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 Perret (P.), *Pêche Cachée*, 3fr. 50.

MR. J. C. JEAFFRESON.

WE greatly regret to have to chronicle the death on Saturday last of our old contributor Mr. Cordy Jeaffreson. He had been in failing health for several years, an insidious malady having forced him to abandon his ordinary occupations and gradually confined him more and more closely to his house; yet he was usually able to see his friends when they called on him, and conversed with nearly as much fluency and vigour as in his palmy days. The end came somewhat unexpectedly a few days after he had reached his seventieth birthday.

Descended from an old Suffolk family, he was born at Framlingham in January, 1831, and was educated at Pembroke College, Oxford, when Dr. Jeune was Master. He was called to the Bar, but he early took to literature, and published a work of fiction when he was only twenty-three. From this time forward his life was that of a hard-working man of letters. In 1862 he made a decided hit with 'Olive Blake's Good Work,' and each of the two following years saw him produce a successful novel, 'Live It Down' and 'Not Dead Yet.' In the same year with the latter tale he produced, in conjunction with the late Dr. Pole, the 'Life of Robert Stephenson,' which was quite the book of the season and enjoyed a wide circulation. His industry also led him to write several other novels and a series of popular volumes, 'A Book about Doctors,' 'A Book about Lawyers,' &c., which were for a time in large demand at the circulating libraries, and presented a great deal of anecdote and gossip in a highly readable shape. A work of more permanent value was his pleasant account, derived from family papers, of 'A Young Squire of the Seventeenth Century'—Christopher Jeaffreson, of Dullingham House, Cambridgeshire, who, like many of the gentry of the day in the eastern counties, owned property in the West Indies and divided his time between St. Kitt's and East Anglia.

Some years afterwards Mr. Jeaffreson made an important contribution to the history of the English literature of the century by his 'Real Lord Byron,' a book with a bad title, but containing some new facts and much sound and ingenious criticism. This was succeeded by 'The Real Shelley,' a work marred by exaggeration, but one that dealt a death-blow to the Shelley myth which had grown up under the auspices of Lady Shelley. The substantial accuracy of many of Mr. Jeaffreson's opinions, most fiercely impugned at the time, is now acknowledged, although, as we have said, he had gone much too far in his assumption of the part of *advocatus diaboli*. Another clever piece of biography of his compiling was his account of Lady Hamilton and Lord Nelson, a disagreeable subject, treated by him with great acuteness and sound research.

Much of this work, such was the author's industry, was performed simultaneously with his labours for the Historical Manuscripts Commission, one of whose inspectors he was made in 1874 on the recommendation of his friend Sir Thomas Hardy. To the Commission he rendered excellent service, arranging the archives of Ipswich and some other provincial towns; and, besides, he edited with care and tact, for the Middlesex County Record Society, the records of the metropolitan county. These attracted more notice than most publications of antiquarian societies, from the discovery of the indictment of Ben Jonson for manslaughter.

Mr. Jeaffreson was, till his health began to

give way, a considerable contributor to this journal and the *Morning Post*. His articles, like his books, were readable and accurate. He was extremely conscientious, and always took pains to make anything he wrote as good as he could, although his remarkable rapidity of production often led people to underrate the amount of trouble he bestowed on his work. He was averse from display, and never paraded his research, but he was a much more thorough student than many who made a greater display of learning. Of course he avowedly wrote for the general public, but he did not on that account allow himself to be slovenly or inaccurate. In private life he was eminently likeable, upright and honourable, generous and kindly by nature, although ready to resent what seemed to him injustice, a warm and steady friend, a copious and entertaining talker, whose conversation was replete with anecdote and humour; in fact, he was a man whom those who knew him will never forget. The patience with which he bore a long and depressing illness was of a piece with the unflinching industry he had shown during the many years of his literary life.

THE DOVES AT FROGMORE.

Carshalton, Surrey.

AN incident of the recent mournful proceedings at Windsor is worthy, I think, of more than passing notice, being not only of an extremely curious nature in itself, but suggestive of a literary episode overlooked probably by most persons. In describing the procession from St. George's Chapel to Frogmore one of the morning papers thus remarks: "And then befell a thing so strange and beautiful as to almost pass belief. Just as the jewelled crown upon the coffin passed into the open air a dove flew out from over the chapel door. There it circled for a moment, when its mate flew out, and both together, those grey birds, flew slowly side by side over the quarters of the Military Knights and on towards the tomb at Frogmore."

How far or to what extent the passage of the soul is identified in popular imagery with the flight of birds it is not now my province to inquire, but that there is, or at any rate was, a widespread belief in such phenomena cannot be doubted. In 1641 one "J. O. for R. Clutterbuck" printed and published a small book entitled at length, after the fashion of the day,

"A True Relation of an Apparition in the likeness of a Bird with a white breast, that appeared hovering over the Death-Beds of some of the Children of Mr. James Oxenham of Sale Monachorum, Devon."

Not once, but several times, this same bird with a white breast had electrified the people of that part of Devon, and the manner of its appearance must have been common knowledge, for on July 3rd, 1632, Howell ('Letters,' ed. 1753, p. 264), writing to "Mr. E. D.," calls attention to a tombstone which he had seen in a shop in Fleet Street. He says:—

"As I past St. Dunstan's in Fleet Street the last Saturday I stept into a lapidary or stone cutter's shop to treat with the master for a stone to be put upon my father's tomb, and casting my eyes up and down, I spied a hugh marble with a large inscription upon it, which was thus to my best remembrance.

"Here lies John Oxenham, a goodly young man in whose Chamber, as he was struggling with the pangs of death, a bird with a white breast was seen fluttering about his bed, and so vanished.

"Here lies also Mary Oxenham, the sister of the said John, who died the next day, and the same apparition was seen in the room.

"Here lies hard by James Oxenham, the son of the said John, who died a child in his cradle a little after, and such a bird was seen fluttering about his head a little before he expired, which vanished afterwards.

"Here lies Elizabeth Oxenham, the mother of the said John, who died sixteen years since, when such a bird with a white breast was seen about her bed before her death."

"To all these there be divers witnesses, both squires and ladies, whose names are engraven upon

the stone. This stone is to be sent to a town hard by Exeter where this happened. Were you here I could raise a choice discourse with you hereupon."

This is a strange story, but not more so, perhaps, than that associated with the Emperor Nero. In 1890 Signor Buti, the engineer, discovered a stone with an inscription very definitely fixing the site of the villa in which the emperor committed suicide. The general belief that it stood on the Pincian Hill, just above the Piazza del Popolo, on the site of the Garden of Domitian, was verified, and, strange to say, as the stone was raised a raven flew from a copse and, wheeling around, disappeared with a discordant cry. For centuries the legend has been rife that the soul of the wicked emperor haunted the Pincian Hill, now one of the best-known localities of Rome, and not far, it may be observed, from the house in which Keats died. He haunted it in the form of a raven, a bird of ill omen and worse repute.

J. H. SLATER.

THE ETYMOLOGICAL PEDIGREE OF HUCHOWN.

A CARDINAL law of philology is to denounce all guesses—except your own. Without entering upon the issue between Mr. Platt and R. M. O. K., I venture to believe that my list will supply Mr. Bradley with some of the light he desiderated on the origin of the form Huchon, and be conclusive against R. M. O. K.'s amiable desire to provide the word Huchown with a kilt! Mainly from Scottish record, it proves Hugutio, Huch, Hutche, Hugucion, Huchon, to be steps of a plain ladder of descent essentially French.

Latin.

Hugutio. Hugution-em.
 Hugatio. Hugon-em.
 Hugu. Hugon-em.

Old French.

Hugues, Hugue, Hugu. Hugon.
 Hues, Hue. Huon, Huon.

There was a canonist Hugutio, an authority on decretals, whose book was in the French will of Lady Clare bequeathed to Clare Hall, Cambridge, in 1355: "Je devise a ma sale..... I hugucion" ('Royal Wills,' 1780, p. 31).

Scottsman named in French.

Hewe, 1296. Huon, 1288.
 Huwe, 1296.
 Hewe, 1321.
 Hughe, 1365.

Huch, 1296 (same man elsewhere called Huwe).
 Hugion, 1359.
 Huchon, French, 13th century (applied to St. Hugh of Lincoln).
 Huchoun, 1321 (a Scot named in French).

Scottsman in Vernacular.

Hutche, 1596. Howjoun, 1416.
 Huchoun, 1420.
 Huchoune, 1429.
 Hochon, Hochioun,
 Huchone, 1451-4.
 Hutcheon, 1500.
 Huchone, 1505.
 Huchen, Hutchen,
 Hutcheon, Hutcheon,
 Howchone, 1596-7.

The Hutcheon of 1500 was one Hugh Fraser, "surnamed, from a long residence in France, Hutcheon Franchack," and his posterity were called Slick-Hustien-Frankich (Anderson's 'Family of Fraser,' p. 71). G. N.

"NEW NOVELS."

Three Bridges, Sussex, Feb. 2nd, 1901.

WILL you allow me to state that my story 'The Strange Wooing of Mary Bowler,' which I have just seen that Messrs. Pearson are announcing as an "important new six-shilling novel," was issued by them in 1894 at 6d. as No. 4 of "Pearson's Library"? As the work is not my property, I have no control over it.

I have been frequently the victim of this kind of thing. During the last year or two work of mine which appeared in print twelve

years ago has been brought out as new. The impression has consequently grown up that I flood the market with books turned out by machinery. As a matter of fact, since I finished 'The Beetle' in the spring of 1896 I have not written on an average one novel a year. An author can have no reasonable objection to the production of fresh editions of his books, but he has every right to protest against his old work being issued by owners of copyright as if it were new. It is unfair to the public, to reviewers, and to the writer himself.

RICHARD MARSH.

THE MILTON BIBLE.

A MOST interesting relic of Milton will be sold at Messrs. Sotheby's on March 2nd—a copy of the Geneva version of the Bible printed by C. Barker in 1588, having Milton's signature thus: "John Milton, feb. 24: 1654." The volume cannot be described positively as Milton's Bible, inasmuch as the signature, written on a piece of rough paper, measuring 3½ in. by 1½ in., is pasted inside the front cover. But at the top of the title of the New Testament is the signature of Milton's third wife, "Elizabeth Milton, 1664," and on one of the fly-leaves at the end is her signature before she married the poet, "Elizabeth Minshull." The volume also contains the signature of "William Minshull, Nantwich," a relation of Elizabeth Minshull, and also of "Thos. Matthews, Middlewich," and "Mary Matthews, Middlewich," as well as signatures of other members of the Matthews family, and a pedigree of several of them. When Milton died his widow retired to Nantwich, where her family lived, and where she died in 1727. This fact gives an especial interest to the note which occurs on one of the fly-leaves at the end: "Dec. ye 27, 1714, I give this Book to my mother, the widow Matthews, but if she dyes before me, I desire that it should be Return to me againe, Wm. Matthews." Prof. Masson has recorded the existence of eight signatures of the poet, the last mentioned of which is that affixed to his application on February 11th, 1662/3, for a licence for his marriage with his third wife, the aforesaid Elizabeth Minshull, when he was in the fifty-fifth year of his age and the eleventh of his blindness. There can be no possible doubt as to the genuineness of this, the ninth, autograph of John Milton. This very interesting volume is the property of Mr. Alexander Howell, F.R.G.S. The modern history of the volume would be not without interest, although, of course, this would not in any way affect its genuineness as a Miltonic souvenir.

SALE.

MESSRS. SOTHEBY, WILKINSON & HODGE sold on the 28th ult. and two succeeding days the following books from the library of the late Thomas Harris, F.R.I.B.A., &c.: Cobbett and Howell's State Trials, 34 vols., 1809-28, 10l. 5s. Papworth (J. B.), Select Views in London, 1816, 7l. 12s. 6d. Histoire Littéraire des Troubadours, illustrated with miniatures, 1774, 17l. 5s. Birch's Heads, 1743, 8l. 5s. Smith's British Mezzotints, 4 vols., 1883, 7l. 5s. Leaf of an Ancient Missal, 1496, 10l. 15s. Thackeray's Works, 22 vols., 1869, 7l. 17s. 6d. Viollet-le-Duc, Dictionnaire de l'Architecture, 10 vols., 1858-68, 11l. 15s. Scott's Guy Ranning, first edition, 3 vols., boards, uncut, 1815, 70l. Gode's Architecture of the Renaissance in England, 1894, 7l. Malton's Picturesque Tour through London and Westminster, 1792, 10l. 17s. 6d. Pickering's Aldine Poets, 43 vols., 10l. 10s. Beaumont and Fletcher, by Dyce, 11 vols., 1843-6, 8l. 10s. Swiss Costumes (99), 7l. 5s. Toppell's Four-footed Beasts, 1658, 8l. 15s. Alken's Cockney's Shooting Season in Suffolk, 1822, 10l. 5s.

Literary Gossip.

MESSRS. SMITH, ELDER & Co. are about to publish the diary kept day by day during the siege of the Pekin Legations by the Rev. Roland Allen, of the Church of England Mission. Mr. Allen had spent five years in the country when the outbreak of last summer took place, and was at the time acting as chaplain to the Bishop of North China. The book will be supplied with maps and plans. Mr. Allen's position as a non-combatant gave him exceptional opportunities for observation and for the correlation of facts; but, in company with his colleague, the Rev. F. L. Norris, he took his full share in the arduous task of fortification and barricade building.

MESSRS. LONGMAN hope to issue the third volume of Mr. Gardiner's 'History of the Commonwealth and Protectorate' about the middle of this month. It does not get so far as the author at first anticipated, owing to the importance of the brief period (1654-6) considered. "The story of these two years," says Mr. Gardiner, "reveals to us the real character of the Protectorate, as no other part of its history can do. Up to the meeting of Parliament in 1654, all was expectation and conjecture. After the meeting of Parliament in 1656" the lines of development which affairs took were laid down. Such different sources of information as the Alpine Club, Swedish dispatches, and the town clerks of Leicester and Gloucester have been consulted.

MR. FISHER UNWIN has in preparation a new volume of fairy tales for children by E. Nesbit, the author of 'The Treasure Seekers' and similar things which have been much appreciated. The book will be entitled 'Nine Unlikely Tales for Children.'

MESSRS. SMITH, ELDER & Co. will publish immediately a new work entitled 'British Power and Thought: a Historical Enquiry,' by the Hon. A. S. G. Canning, the author of 'British Rule and Modern Politics,' 'History in Fact and Fiction,' and other works.

MR. G. F. BARWICK, who is compiling a monograph for the Bibliographical Society on books bound for Mary, Queen of Scots, will be very grateful for any indications of such books. Communications may be sent to the British Museum.

A CONSIDERABLE portion of Dr. Ginsburg's fourth and last volume on the Masorah is already in type. In it the author aims at explaining all the elaborate technicalities of the Hebrew text contained in the preceding three volumes. When completed Dr. Ginsburg's work will be one of the largest and most important publications on the traditional text of the Old Testament.

MESSRS. ARCHIBALD CONSTABLE & Co. will very shortly publish a volume which has been in preparation for some time past, entitled 'The Reign of Victoria: a Retrospect,' by Prof. York Powell.

PROVISION is made in the statutes of London University for the control of what has come to be known as University Extension work. One of the three advisory committees of the Senate is a "Board to promote the extension of University teaching." Now that the Senate has been

constituted, there will no longer be any need for the older universities to carry on Extension work in the London area; and we understand that they will cease to do so after the completion of the lectures already arranged.

THE editor of *Chambers's Journal* will contribute an article to the March part of that periodical entitled 'From my Grandfather's Note-Book,' based on a journal kept by the late Dr. Robert Chambers when he visited the land of Burns early in the last century and interviewed many of the friends and acquaintances of the Ayrshire poet. Amongst those with whom Dr. Chambers conversed were Mr. Tennant, Ayr, who was an intimate personal friend of the poet, and Miss Alexander, of Ballochmyle (the Lass o' Ballochmyle). Some anecdotes and recollections by the Rev. Hamilton Paul, then minister of Broughton, are also included. In a letter of 1835 this reverend gentleman shows a good conceit of himself, for he says that he is convinced that "there is not an individual on this earth at present that can furnish such authentic information with respect to the characters that figure in the poems of Burns that were published previous to his leaving Ayrshire" as himself. The same part will contain novelettes by Mrs. A. S. Boyd and Halliday Rogers, author of 'Meggot'sbrae,' and a paper upon 'Robert Louis Stevenson's Hills of Home,' by Eve Blantyre Simpson. A series of 'Studies in Millionaires' will commence immediately in *Chambers's*. These are written by Mr. James Burnley, who collected the material for them while resident in Chicago.

THE Hakluyt Society held their annual meeting on January 31st, Sir Clements Markham, President, in the chair. The secretary (Mr. Foster) submitted the annual report and statement of accounts, which were discussed and adopted. From the former it appeared that three volumes had been issued during the past year, and a fourth was in the press; and that the publications of the present year are to be 'The Voyage of Mendaña to the Solomon Islands in 1568,' to be edited by Lord Amherst of Hackney and Mr. Basil Thomson, in two fully illustrated volumes; and the first instalment of the reprint of Hakluyt's 'Principal Navigations,' which the Society has undertaken. Mr. E. F. Im Thurn, C.B., C.M.G., Mr. R. S. Whiteway, and Commander Chambers, R.N., were elected to vacancies in the Council. We are glad to hear that the number of subscribers continues to increase.

A CURIOUS and interesting Brontë "lot" will be sold at Messrs. Sotheby, Wilkinson & Hodge's on the 25th inst., consisting of school themes in French by Charlotte and Emily Brontë. The former is represented by four autograph manuscript exercises, dating from the year 1842, and consisting of seventeen pages altogether, with the titles 'La Jeune Fille Malade,' 'La Prière du Soir dans un Camp,' 'Le Nid,' and 'Le But de la Vie.' Two similar exercises of Emily Brontë are entitled 'Le Chat' and 'Le Papillon,' and cover nine pages. Each paper has the signature of its writer at the head of the first page, and the corrections of the French master, who has

signed his name to one of Charlotte's papers.

MR. S. R. CROCKETT'S novel 'The Silver Skull' will be published by Messrs. Smith, Elder & Co. in volume form at the end of this month, with twelve full-page reproductions of the illustrations which appeared in the *Pall Mall Magazine*.

THE late Mr. Haweis used to say that he only once in his life introduced a classical quotation into his sermons, and on the occasion on which he ventured so far, the words were hardly uttered when he looked down and saw in a pew below him his old college tutor! After that experience he thought it better to refrain from airing his knowledge of the dead languages.

THE death is announced of Dr. Fitzedward Hall, best known for his very valuable work on the 'Oxford English Dictionary.' "His help in completing the literary history of words during the last four centuries was," says Dr. Murray, "greater than that of all other helpers put together." We hope to publish a longer notice next week.

THE Newsvendors will hold the annual meeting of their Institution on Tuesday next, when the President, Lord Glenesk, will take the chair. The committee will recommend for election five persons for pensions without the expense of a ballot, and it is proposed to elect Mr. Charles Awdry, of Messrs. W. H. Smith & Son's, as a trustee in the place of the late Mr. Peter Terry.

Two volumes are to be published by subscription of 'Norfolk Annals,' in eight parts, by Charles Mackie, who has searched the files of the *Norfolk Chronicle* for interesting details of the past century. The record should be entertaining if the specimen we have seen is a fair average. In 1809, at Norwich, a man was convicted of stealing a pair of velvet breeches. "The offence being one for grand larceny, the prisoner was allowed to plead the benefit of clergy." He was sentenced to six months' solitary confinement and a public whipping. The king stopped an allowance for clothing to the Norwich Volunteers. The colonel replied "that they would continue their services as long as his Majesty would be pleased to accept them and their present clothing held out."

THE international subscription for the erection of a monument at Liège to the late Belgian sociological writer Émile de Laveleye has resulted in "a surplusage of 17,800 francs." This sum has been handed over to the Belgian Academy, and the interest on it is to be spent upon a Laveleye Prize, which is to be given every sixth year.

M. LOUIS NOIR, who died at Bois-le-Roy a few days ago in his sixty-fourth year, might be described as the *Family Herald* fiction-writer of France. His fertility was amazing, and his popularity as a purveyor of sensational stories for the masses almost unrivalled. For thirty-five years he has been a writer of books of which perhaps not one will be read a generation hence, unless, as is not improbable, some of them may be repeated by newspapers in search of a cheap *feuilleton*. Louis Noir was originally apprenticed to a clockmaker; whilst in the army he saw active service

in the Crimea, in Algeria, and in Italy, and of these passages in his life he made ample use in his books. He was an amiable and good-natured man, and, almost as a matter of course, died poor. He was the elder brother of Victor Noir, who was killed (but not in a duel, as some of the daily papers state) by Prince Pierre Napoleon on January 10th, 1870, at Auteuil, and under circumstances which have become historical.

THE great edition of the works of Calvin in the "Corpus Reformatorum" is at last complete in fifty-nine quarto volumes. The first volume, containing the 'Institutio Religionis Christianæ,' appeared in 1863. Seven of the Strasburg theologians engaged upon this undertaking have died during its progress, including Reuss, Baums, and Kunitz. Alfred Erichson, a pupil of Reuss, and Rector of the Theologisches Studienstift at Strasburg, has been the principal editor since 1888, and has brought the work to an end. The fifty-ninth volume, which is a complete index to the chronology, names, subjects, and texts of the Bible cited in the fifty-eight volumes, is an indispensable work for all who study Calvin.

WE note the appearance of the following Parliamentary Papers: Endowed Charities Series—Returns for the Parishes of Bishop Middleham (2½d.) and Easington, in the county of Durham (1½d.); and for the Parishes of St. John Baptist, Savoy (1d.), and St. Mary-le-Strand, in the county of London (2½d.).

SCIENCE

CHEMICAL BOOKS.

Elementary Studies in Chemistry. By Joseph Torrey, Jun. (Constable & Co.)—The author, who is Instructor in Chemistry at Harvard University, acknowledges that chemistry as an educational factor is not yet recognized as of equal value to Greek, Latin, or mathematics. Probably at present this verdict is correct, but it need not be accepted as inevitable. The same amount of scholarly energy expended on the science might have the same educational value as that expended on the classics. The problem, as regards the teaching of chemistry, is complicated, and has not been studied long enough or carefully enough to arrive at the best methods. Moreover, we are told that

"chemistry has suffered from the irrepressible wave of laboratory madness which has swept over the whole educational world. Laboratory work has been carried far beyond its limits, and things have been expected of it which it never did and never can do." Mr. Torrey thinks that "the first thing and the hardest to teach a student is to observe accurately," and in his opinion "this should be accomplished even if everything else has to go." We thought that this was the object of a large amount of laboratory work, but perhaps our author construes the expression in some more restricted sense. Moreover, he gives throughout the book, at the end of nearly every chapter, excellent hints as to such work. He rightly insists that

"students entering upon the study of chemistry ought to have behind them elementary physics, geometry, and algebra; there can be no sound knowledge of the subject without them."

With the aim of the author to raise the study of chemistry to an educational level with the study of classics or mathematics we are in entire accord: that his first effort, in a published form, is not completely successful he would perhaps be ready to admit; but it is a good effort. One of the curious results of his arrangement

is that carbon is the last element to be considered. Also the book suffers from the lack of a table of contents, and the index is rather quaint, the earliest reference being to p. 231. Doubtless in a new edition these defects will be remedied.

Lectures on Theoretical and Physical Chemistry. By Dr. J. H. van 't Hoff. Translated by Dr. R. A. Lehfeldt. — Part III. *Relations between Properties and Composition.* (Arnold.)—This work consists practically of the lectures given in the winter session, 1898, and summer session, 1899, at the University of Berlin, by Prof. van 't Hoff, under the heading of 'Selected Chapters in Physical Chemistry.' It completes the author's lectures on the subject, following as it does the sections on 'Chemical Dynamics' and 'Chemical Statics,' which we have already noticed. The first half of the book deals with the relations between physical properties and composition, under the divisions of volume relations, pressure relations, temperature relations, calorimetric relations, capillarity and surface tension, and optical relations. Some of these relations may be directly deduced from the chemical formula of the compound, if we assume certain commonly received atomistic and molecular concepts. The second half of the book is concerned with the relations between chemical properties and composition. These have for the most part, at present, only an empirical value, with, in some cases, a little theoretical support which indicates germs of the knowledge which might serve for the determination of chemical formulae. In this part the following subjects are dealt with: the chemical character of the most important elements in their simple compounds, the affinity of the elements in more complex compounds containing three or more elements, and the influence exerted on elements already present in a compound by elements introduced. Some of the relations between chemical constitution and properties may be referred to rules, although these are yet mainly qualitative; attempts to give the rules an exact quantitative form, at present, are failures—witness, for example, attempts to formulate the heat of formation, for the intensity of combination of two atoms is influenced by the other atoms present. It is pointed out finally that particular atomic groups possess chemical properties which could not be, even distantly, expected from the atoms themselves and their mutual influence: such examples we have in the compound bases containing iodine, e.g., diphenyliodonium hydroxide, and in the remarkable compound thiophen, in which an atom of sulphur replacing the group C_6H_5 in benzene causes hardly any alteration in properties. It is, perhaps, superfluous to add that the book is written with a complete knowledge of facts and details, which are systematized and arranged with the hand of a master. It is, in fact, in its entirety indispensable to the teacher and the student of advanced theoretical and physical chemistry.

An Introduction to Modern Scientific Chemistry. By Dr. Lassar-Cohn. Translated from the Second German Edition by M. M. Pattison Muir. (Grevel & Co.)—The Professor of Chemistry in the University of Königsberg is widely known as the author of an excellent little book on 'Chemistry in Daily Life.' The present introduction to chemistry is in the form of popular lectures suited for University Extension students and general readers. By it the reputation of Dr. Lassar-Cohn as a writer will be enhanced, for whilst the matter presented is on strictly scientific lines, it is in such a form as will be attractive and clear to all who take a serious interest in natural science. The matter is abreast of the latest knowledge. Thus mention is made not only of the occurrence of argon and helium in the atmosphere, but also of the later-discovered krypton, metargon, xenon, and neon.

In considering the elements the periodic arrangement is followed; this saves the use of a good deal of space otherwise required for purely descriptive matter, and also, no doubt, accounts for the fact that the part of the book (less than one-sixth) devoted to the metals is somewhat scanty. There are fifty-eight illustrations by the author; these are crude, but always understandable. We have little but praise for the conception and carrying out of the work; it will, without doubt, enable many students and general readers to take an intelligent interest in a science which they hitherto have considered beyond them. Such small faults as may be found are but slight blemishes easily cured, and in some cases due to the original being in a different language. The use of the names sodium hydrochloride for common salt and ammonium hydrochloride for sal-ammoniac is a very doubtful help to the beginner. There is some little confusion about the definition of an acid. Thus we are told on one page that sand is an acid, and on the next page that the oxides of the non-metallic elements react with water to produce acids. The description of the production of stick-sulphur is incomplete, and the formulae of green vitriol and blue vitriol are incorrect through the omission of water of crystallization. The use of the German word *Rest*, instead of residue, or sometimes radicle, is unnecessary. On p. 135 we are told that it is supposed that the first product of the reducing action of leaves on carbonic acid gas is formic aldehyde, but on p. 213 that carbonic acid gas seems to be changed directly into starch. It is better not to confuse the beginner with contradictions, real or apparent, when the matter is still under investigation. The name morphia is used in one part of the book and morphine in another, with no indication that both are the same substance. There is an excellent introduction to organic chemistry under the heading of 'Carbon'; but we must demur to the sweeping statement that "every one who is acquainted with the subject knows that the carbon atoms in the (benzene) ring are alternately singly and doubly linked." The asymmetric carbon atom and its importance are explained. A chapter on the systematic arrangement of the elements and Mendeléeff's periodic tables fitly ends the volume, which deserves a wide circulation.

SOCIETIES.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—*Jan. 30.*—Dr. W. de Gray Birch in the chair.—Mr. R. H. Forster gave an interesting and able lecture upon the Roman Wall, which was illustrated by over fifty lantern-slides, many of which were prepared specially for the purpose. After a short description of the situation and design of Hadrian's Wall, and a brief statement of the questions concerning the Wall and the earthen vallum, views were shown illustrating the chief portions which still remain. The series began with the most easterly fragment of the Wall, near Heddou; and this was followed by three views near Downhill, in the neighbourhood of Corbridge, where the vallum makes a sudden bend and skirts the south side of the hill, while the Wall keeps to the northern brow. At this point an ancient road has recently been discovered, cutting through the vallum; and it has been suggested that the road is Roman, and the vallum therefore of earlier date than the Wall. Downhill, however, was extensively worked for limestone at an early period, and it is hardly possible to assign a definite date to the many old roads and tracks which lead to it. Even if the road in question be Roman, that fact, the lecturer considered, did not prove what is alleged; for the Roman occupation lasted for nearly three centuries, and probably the vallum was not kept in repair after the province south of the barrier had settled down. Several views were shown of the remains at Cilurnum (the Chesters), including the flagstone pavement recently exposed in the Forum, from which inscriptions may be possibly recovered if the lower sides of the stones are examined; also the larger eastern gateway, with the Wall coming up to its southern side, so that this gate, as well as the north and main west gates, opened on the northern side of the defences, possibly to enable cavalry to issue with greater

speed from the fortress. Cilurnum was garrisoned by the second *ala* of Asturians. Views were shown of the large suburban building between Cilurnum and the North Tyne, which has been described as a bath or a temple, but was probably a villa. The largest chamber has a row of seven niches, which perhaps originally held statues representing the seven planets and seven days of the week; in size and in appearance they resemble the niches of the reliefs discovered at Plumptre in 1813, which represent five of those deities (see 'Lapidarium Septentrionale,' p. 411, No. 805). Another view showed the alcove opening out of the long chamber, with the lower part of its window, below which many fragments of glass were found. At the back of the villa is a space bounded by three walls and open behind; it seems to have been roofed over, and in one corner is a hatch or small window opening on the floor level of one of the rooms within; and below this hatch the hypocaust is brought outside the building, forming a kind of table. It was suggested that this space was the kitchen of the villa, and that the hypocaust formed a kind of "hot plate," on which the dishes were placed before being passed through the hatch to the triclinium. A series of views of Borcovicum were next shown, beginning with the gate in the valley on the east side of the fort, formerly supposed to be a means of access to the so-called amphitheatre on the north of the wall; this, however, has recently been proved to be merely an old quarry, and the purpose of the gate was evidently strategic. Views of the east, west, and north gates of the fortress were exhibited, as well as of the recently excavated pretorium and the fine water-tank in the south-east corner. Views of the Housesteads Mile-Castle—showing how the massive north gate was partially walled up during the latter part of the Roman occupation—and several of the remains of the Wall on the basalt hills beside the Northumbrian lakes were also shown. Attention was directed to the manner in which, at the gaps in the line of hills, the Wall is drawn back so as to command both flanks of an attacking party, and also to the sudden changes of thickness which occur at many points. Dr. Bruce's theory—that these show the places where the working parties joined up their sections—seems insufficient. As a rule, the insets go in pairs forming a shallow recess in the south side of the Wall, generally less than a foot deep and from twenty to two hundred feet long, and in many cases the lowest course is not set back at all. Just east of the Housesteads Mile-Castle the breadth of the Wall changes seven times in 130 feet. The series of views ended with that of the last fortress of which the name can be identified.—In view of the forthcoming Congress at Newcastle-on-Tyne, the lecture was much appreciated.

INSTITUTION OF CIVIL ENGINEERS.—*Feb. 5.*—Mr. J. Mansergh, President, in the chair.—The President, before beginning the ordinary business, proceeded to make known the terms of an address which it was proposed should be transmitted to His Majesty the King on behalf of the whole body of members of the Institution, expressing their profound sympathy on the death of the late revered Queen, and their loyal congratulations on His Majesty's accession to the throne. The address was adopted *nemine contradicente*.—It was announced that 9 Associate Members had been transferred to the class of Members, and that 7 candidates had been admitted as Students. The monthly ballot resulted in the election of 7 Members and 16 Associate Members.—The paper read was on 'The Present Condition and Prospects of the Panama Canal Works,' by Mr. J. T. Ford.

ROYAL INSTITUTION.—*Feb. 4.*—Sir J. Crichton-Browne, Treasurer and V.P., in the chair.—Mr. J. Boldero, Mr. J. Y. Buchanan, Mr. A. Lyttleton, Mr. J. Macfadyen, Mr. A. W. Reed, Major J. M. Rogers, Mr. D. Weston, and Dr. T. T. Whigham were elected Members.—The decease of Mr. Basil Woodd Smith was announced.

SOCIETY OF ENGINEERS.—*Feb. 4.*—Mr. H. O'Connor, the President for 1900, occupied the chair, and presented the premiums awarded for papers read during that year, viz.: The President's Gold Medal to Mr. H. C. H. Shenton for his paper on 'Recent Practice in Sewage Disposal'; the Bessemer Premium to Mr. R. F. Grantham for his paper on 'The Closing of Breaches in Sea and River Embankments'; a Society's Premium to Mr. C. Rous-Marten for his paper on 'English and French Compound Locomotives'; and a Society's Premium to Mr. R. Henderson for his paper on 'Paper-making Machinery.'—Mr. O'Connor then introduced the President for the present year, Mr. C. Mason, and retired from the chair.—Upon the motion of the President the following resolution of sympathy and condolence with the King and Queen and the other members of the royal family upon the death of Her Majesty Queen Victoria was unanimously

passed: "The Society of Engineers, abundantly recognizing that the benign and brilliant reign of Her late Majesty Queen Victoria has witnessed greater advances in the arts and sciences—and especially in the science and practice of engineering—than have been made in any of the previous centuries, whereby inestimable benefit has accrued to the nation, desire to do and hereby respectfully offer to His Majesty King Edward VII., Her Majesty Queen Alexandra, and all the other members of the royal family, their most profound sympathy and condolence upon the death of Her Most Gracious Majesty Queen Victoria, whose queenly and womanly life will adorn with unfading lustre British history during the nineteenth century. The Society of Engineers further desire to offer to His Majesty their assurances of loyalty to his throne and person, and their sincere wishes for the happiness and prosperity of His Majesty's reign; and they earnestly pray that it may be no less auspicious and distinguished by the material advancement of the Empire than was that of Her late Majesty Queen Victoria."—The President then delivered his inaugural address.

ARISTOTELIAN.—*Jan. 28.*—Mr. A. F. Shand, V.P., in the chair.—Mr. Herzfeld was elected a Member.—The Hon. Bertrand Russell read a paper entitled 'Is Position in Time and Space Absolute or Relative?' The purpose of the paper was to throw doubt upon the received view that space and time are purely relational. The paper consisted of three parts. In the first the absolute and relative theories of time were stated, and a proof attempted that the time-series is impossible unless there are moments by relation to which events have position in time. Hence it was inferred that the relational theory of time, according to which there is nothing temporal except events and their relations of succession, is logically untenable. In the second part of the paper the absolute and relative theories of space were set forth. The latter was found to be enormously complicated, while the former is comparatively simple. The relative theory requires, if geometry is true, the doctrine of the plenum; but since it cannot be set up as a logical axiom that actual matter must form a plenum, it becomes necessary to invent possible material points as entities which occupy time and are capable of motion, but do not necessarily exist. It appears, however, that the necessity of assuming such possible material points, on the relational theory, can only be accounted for by the properties of empty space, and thus involves the falsehood of the relational theory. Hence it was concluded as probable—though no strict proof was given—that position in space is also absolute, *i.e.*, consists in being at one or more points of space. In the third part of the paper Lotze's arguments against absolute space were criticized in detail, and it was contended that all of them depend upon a faulty theory as to the nature of relations. Relations are held to be ultimate and objective, and in no way dependent upon the mind. Subjective theories of relations were shown to lead to absurdities, and the theory propounded in the paper to render absolute space logically admissible.—The paper was followed by a discussion, in which Mr. Shadworth Hodgson, Mr. G. E. Moore, and others took part.

MEETINGS FOR THE ENSUING WEEK.

- MON.** Royal Institution, 3.—'The Origin of Vertebrate Animals,' Lecture II., Dr. A. Willey.
— Royal Academy, 4.—'St. Peter's, Rome,' Lecture V., Prof. G. Aitchison.
— London Institution, 5.—'The Effect of Alcohol on the Nervous System,' Prof. V. Horsley.
— Society of Arts, 2.—'The Bearings of Geometry on the Chemistry of Fermentation,' Lecture I., Mr. W. J. Pope. (Cantor Lectures).
— Aristotelian, 8.—'Psychical Dispositions,' Mr. A. F. Shand.
— Surveyors' Institution, 8.—Discussion on 'The Future of the London Water Supply.'
— Geographical, 9.—Commemoration of the Queen's Reign, Sir C. R. Markham, Sir G. Taitman Goldie, and Col. Sir T. H. Holdich.
TUES. Royal Institution, 3.—'Practical Mechanics,' Lecture IV., Prof. J. A. Ewing.
— Asiatic, 4.—'The Buddhist Caves at Aurangabad, and other Antiquities in the Dekhan,' Prof. Bendall.
— Society of Arts, 8.—'Recent Advances in Pottery Decoration,' Mr. W. Burton.
— Colonial Institute, 8.—'The Expansion of Trade with China,' Mr. T. H. Whitehead.
— Institution of Civil Engineers, 8.—Discussion on 'The Present Condition and Prospects of the Panama Canal Works.' Paper on 'The Nilgiri Mountain Railway,' Mr. W. J. Weightman.
WED. United Service Institution, 3.—'The Yankee as a Colonist,' Mr. Poulton Digelow.
— Royal Academy, 4.—'The Lower Limb, the Head and Neck,' Prof. A. Thomson.
— Society of Biblical Archaeology, 4.—'Assyriological Gleanings, with some References to Babylonian Magic,' Mr. T. G. Pinches.
— Society of Arts, 8.—'Arsenic in Beer and Food,' Mr. W. Thomson.
THURS. Royal Institution, 3.—'Society in France before the Revolution,' Lecture II., Rev. H. G. Graham.
— Royal Academy, 4.—'St. Peter's, Rome,' Lecture VI., Prof. G. Aitchison.
— Royal, 4.
— Society of Arts, 4.—'The Greek Retreat from India,' Col. Sir T. H. Holdich.
— Mathematical, 5.—'The Distribution of Velocity and the Equations of the Stream Lines due to the Motion of an Ellipsoid in Fluid Frictionless and Viscous,' Mr. T. Stuart.
— Factorizable Twin Binomials, Lieut.-Col. Cunningham.
— Concerning the Abelian and Related Linear Groups, Prof. L. E. Dickson.
— 'A Geometrical Theory of Differential

- Equations of the First and Second Orders, Mr. R. W. Hudson; 'Brocardal Properties of some Associated Triangles,' Mr. R. Tucker.
- TUES. London Institution, 6.—'The Decorative Art of Primitive Peoples,' Prof. A. C. Hadden.
- Institution of Electrical Engineers, 8.—Discussion on 'Capacity in Alternate-Current Working.'
- Antiquaries, 8.—'Excavations of Early Sites near Leatherhead and Sharnley Green, Surrey,' Mr. R. A. Smith; 'Report of Excavations on Egardun, Dorset,' Dr. H. C. March; 'An Allegorical Illumination by G. Hoepfagel, 1571,' Mr. F. Norman.
- Society for the Encouragement of the Fine Arts.—'Some Recently Discovered Relics of Ancient Art from Western Asia,' Mr. F. H. Newman.
- FRI. Geological, 3.—Annual Meeting.
- Royal Academy, 4.—'The Head and Neck,' Prof. A. Thomson.
- Institution of Mechanical Engineers, 8.—'Light Lathes and Screw Machines,' Mr. J. Ashford.
- Royal Institution, 9.—'Vocal Waves,' Right Rev. Monsignor G. Molloy.
- SAT. Royal Institution, 3.—'Vocal Music: Its Growth and Decay,' Lecture II., Mr. F. Corder.

Science Gossip.

An able geologist, particularly well known in the west of Scotland, has been removed by the death, at the age of seventy-nine, of Mr. James Bennie. Mr. Bennie was for many years one of the collectors of fossils for H.M. Geological Survey, and it was only two years ago that he received the Murchison Fund from the Geological Society of London in recognition of his work. He was, we believe, the first to record the occurrence of holothurians in the carboniferous rocks of Scotland, and was likewise the first to obtain the remains of Arctic plants in the silt and peat of vanished lakes that formerly occupied hollows in the boulder clay.

A BIOGRAPHY, by Mr. James Hooper, of John Curtis, the celebrated entomologist, author of 'British Entomology,' 16 vols., 1824-1839, 'Farm Insects,' 1860 and 1883, and many more works, will appear in a supplementary volume of the 'Dictionary of National Biography,' as he was overlooked before.

THE Gold Medal of the Royal Astronomical Society was this year awarded to Prof. E. C. Pickering, Director of the Harvard College Observatory, and the address on presentation was given by the retiring President, Mr. E. B. Knobel, at the annual general meeting held at Burlington House yesterday, February 8th. The Medal was received by Mr. Choate, the American Ambassador. The President elected for the forthcoming year is Dr. J. W. L. Glaisher, the honorary secretaries are Messrs. F. W. Dyson and E. T. Whittaker, and the foreign secretary is, as before, Sir William Huggins.

SUMATRA is the locality most favoured by the eclipse of next May, the duration of totality being longest there; and it is very satisfactory to learn that Prof. Barnard is one of those who propose to observe it from that island.

PROF. BAUSCHINGER, Director of the Recheninstitut at Berlin, has an article in No. 3683 of the *Astronomische Nachrichten* on recent discoveries of small planets. He notes that one which was found by Prof. Max Wolf on September 26th has been insufficiently observed for determination of orbit, and that one of those which were announced as new discoveries by the same observer on October 22nd is identical with one discovered by M. Charlois at Nice on the last day of 1896, for which only a circular orbit could be calculated, so that it cannot be numbered in a general list. The whole number which can be so reckoned, up to October 31st, 1900, amounts to 463. Prof. Bauschinger points out to discoverers the desirability of giving names to small planets as soon as their orbits are definitely determined, letters and numbers being so easily confused.

FINE ARTS

The Painters of Florence. By Julia Cartwright (Mrs. Ady). (Murray.)

MRS. ADY is well known as a writer on the history of art, and her present book will no doubt prove extremely useful. Its

aim is to supply a *résumé* of recent researches and criticism in a form readily accessible to students and travellers, rather than to suggest new ideas or the author's personal appreciations. She is certainly well qualified for the task by her extensive knowledge of the literature of the subject; she expresses herself clearly, and has managed to compress into a small space a great deal of information. It is a book to be recommended to those who, having a general interest in the subject of Florentine painting, wish to acquire a more intimate knowledge of what has been discovered of late of the lives and social surroundings of the artists of the Quattrocento. The accounts of the artists' lives are clear and accurate, but in discussing their work the author is occasionally misled by trusting too much to what various authorities have written on the subject, and by failing to study the paintings at first hand and endeavouring thus to form for herself a consistent idea of the artistic personality of each master. Had she done so she could scarcely have repeated the old story that Giotto painted the Capella del Sacramento in the Lower Church of Assisi. These frescoes belong to Giotto's earlier period, and are by him, or more probably, as Mr. Berenson has suggested, by that unknown assistant whose hand is to be traced in some of the frescoes of the Upper Church and in the St. Cecilia altarpiece of the Uffizi. Even apart from the strong evidence of the style, which is totally distinct from that in Giotto's known works, the fact that the patron of the chapel was Cardinal Napoleone Orsini, and that his brother Giovanni is here represented as very young and in a deacon's dress (he became a cardinal in 1316), excludes the possibility of Giotto's handiwork. This unknown assistant of Giotto in the Upper Church at Assisi is called a Byzantine artist, which is misleading, as he is as Italian in style as Giotto himself. In speaking of Giotto's work in Rome, the author assumes that Cardinal Stefaneschi, who commissioned Giotto's works there, was the Stefaneschi who had in 1290 commissioned the mosaics of Santa Maria in Trastevere. It is, however, to another member of the Stefaneschi family, Bartolo, that we owe them. In treating of Masolino da Panicale and Masaccio Mrs. Ady returns to Cavalcaselle's theory with regard to the Brancacci Chapel, which is curious, for in treating of the later Florentines she follows without any marked divergences the more recent critics. One or two inaccuracies in her statement of the case are worthy of note. She says, "Vasari's statement that he [Masolino] worked in Ghiberti's shop is probably correct." Now in spite of the close analogies between Masolino's and Ghiberti's art, we have no right to make this assumption, for the Tommaso di Christoforo whose name occurs as an assistant of Ghiberti was a Christoforo di Braccio, while Masolino was a Tommaso di Christoforo di Fino; Ghiberti's assistant was only a goldsmith, and he is distinguished from Masolino by other facts that are known concerning him. Similarly, in following Wickhoff's attempted determination of the date of the San Clemente frescoes Mrs. Ady assumes that they were ordered in 1446, and that Masolino painted them and managed to get back to Florence in

time to be buried in Santa Maria del Fiore in October, 1447—a most unlikely hypothesis, considering the magnitude of the work. If we are to follow Wickhoff's date of 1446, we must assume the existence of yet a third Tommaso di Christoforo, and that Masolino himself lived on till a later period.

In speaking of the panels for the frescoes of the altar-plate of the Annunziata, commissioned of Fra Angelico about 1448 and executed partly by assistants, Mrs. Ady traces the hands of Andrea del Castagno and Domenico Veneziano, but gives no explanation of such a startling and improbable view. With the exception of the three panels now universally recognized as being by Alessio Baldovinetti, we believe it is impossible to give names to the various minor artists employed on the work.

Paolo Uccello's battle-piece in the National Gallery is described as the 'Battle of S. Egidio,' an identification which rests on very inadequate assumptions; but a more serious error is the allusion to that painter's "want of harmony in colour." The battle-piece in question should sufficiently refute any such accusation; Uccello was a decidedly finer colourist than most of his contemporaries. The view of Domenico Veneziano's altarpiece in the Uffizi is equally strange as an æsthetic appreciation—namely, that it "reveals a higher artistic sense than either Paolo Uccello or Andrea [del Castagno] possessed." As a matter of fact, the altarpiece, charming as it is, proves Domenico to have been without any very decided personal attitude, hesitating between a schematic idealism and an almost vulgar exaggeration of Castagno's realistic types. The description of the predella to this piece, now at Berlin, is equally misleading; the martyrdom is not represented as taking place "in the presence of a group of Roman judges and senators." There is only one spectator of the event, apparently a king, who directs the execution from a balcony.

The artistic influences of Filippo Lippi's youth are imperfectly summarized, but the story of his life is vividly and brightly told; indeed, the author's gift for seizing the social and personal characteristics of her heroes is remarkable, and certainly shows a mastery which she never attains in her accounts of their works. She evidently pictures the man to her imagination more readily and with greater felicity than the artist. As we might expect, therefore, her account of such a master as Francesco Pesellino, where we are thrown almost entirely on the evidence of the pictures themselves, is meagre and inadequate; while, when we come to the painters of the end of the Quattrocento, and historical records are plentiful and minute, she becomes both entertaining and instructive.

The account of Savonarola's influence on the art of the time is particularly to be commended, and the extracts from the recently discovered journal of Botticelli's brother give a completeness and a human interest to the record of the great painter's last days which were lacking in earlier histories. The story of Fra Bartolommeo's life is also well told, but we are sorry to see that the author has given her approval to the recent acquisition of the National Gallery. To accept this as a genuine work

of the master is to condemn him to the position of a fifth-rate painter.

MONOGRAPHS ON ARTISTS.

Thomas Girtin: his Life and Works. By L. Binyon. Illustrated. (Seeley & Co.)—Although Mr. Binyon much overrates the ignorance of those who may claim to be students of Thomas Girtin and his works, we must be grateful to him for having collected and set out in a satisfactory style nearly everything that has survived of an artist who had some of the dignity and suavity of Claude, the breadth and expansiveness of De Wint, the simplicity of John Varley at his best. It is a great deal too much to say, "The name of Girtin has scarcely, I imagine, ever travelled beyond the borders of Britain. Even in his own country he is little more than a name." We take it upon ourselves to affirm that not one in five hundred art-lovers who are worthy of the name would fail to recognize instantly the "fine Roman hand" (such it was indeed) of our biographer's hero in each of the twenty-one capital reproductions in autotype which the publishers have so happily and aptly appended to the text.

We need not repeat Turner's familiar tribute to Girtin. As we know how much Girtin owed to Cozens (which Mr. Binyon might have learnt had he examined the fine drawings by this master which are in the hands of Mr. G. W. H. Girtin at Highbury), and as students of Varley can estimate where the influence of that fine genius came in, so it is not difficult to discover how Girtin and Turner worked and influenced each other. That the former might have been matched without fear with Wilson, Crome, or Constable is beyond question. Crome and Constable were what the Italians would call *naturalisti*, and, unlike Cozens, Wilson, Varley, De Wint, and Girtin, did not affect the poetic moods of nature, with their appeal to the inner man. Now and then, and almost by accident, the great *naturalisti* touched this mystical human mood, but certainly they were rarely inspired by it, as the other group hardly ever failed to be. Our author recognizes the analogies which exist between some of these painters, but he puts Cotman among them, where we should not, and he says "the rest are on a different level" from that of Girtin: we hold them to be of a different kind. That Canaletto inspired Girtin, as this text opines, we refuse to believe.

Mr. Binyon passes lightly over the doings of the artists, including Girtin, whom Dr. Monro assembled about his table in Adelphi Terrace, but does not fail to mention among them William Hunt and John Linnell, though he fails to appreciate the drawbacks which attend that "constant use of the brush for writing as for drawing," which, as he says, has "done so much for the Japanese." The fact is that, as Linnell told the present writer, the favourite implements at Dr. Monro's were white and black chalks, with which the draughtsmen copied designs of Gainsborough upon blue paper; pencils (the best of all things for study); and but rarely the brush, though of course, as the young men were not beginners, they took to that needlessly difficult instrument when they pleased. Again, Mr. Binyon is surely in error when he describes Girtin's apprenticeship to Edward Dayes, when he was employed in colouring prints, as "an admirable but tedious training." So far from being "training" of any kind, the print-colouring, which we believe to have been very brief, was simply done for bread-and-butter; while as to its being "admirable," even if the narrow limits of Japanese draughtsmanship were in view (which, of course, Girtin had not the least idea about), brushwork is but a sort of legerdemain, the sleight of hand of the tyro who is content to remain a tyro.

Passing from these technical considerations, let us commend what is said here as to the value of the teaching and example of John Raphael Smith, to whom Girtin went when he quitted Dayes. Through him Girtin met Turner, and Mr. Binyon might as well, if on this account alone, have told his readers that his studio was at 31, King Street, Covent Garden, close to Adelphi Terrace and Turner's birthplace in Maiden Lane. Why he should declare that Turner and Girtin were "never real friends" we cannot tell. Mr. Binyon writes judiciously on water-colour art in this country as not original, but an extension of the practice of the Dutchmen—Ostade, for instance. He is right in noting that "the technical innovations of Girtin were not astonishing," but this is common knowledge. New biographical matter we have not noticed, though here and there the putting of old materials in a new light is as useful as the setting forth of novelties might have been.

Hans Memlinc. By W. H. James Weale. "Great Masters Series." (Bell & Sons.)—Mr. Weale writes with the authority of one who has done more than any other man by means of documentary research to give to the vague legend of Memlinc's life and works an historical basis, and the present study is a valuable summary of what he has accomplished. His scrupulous care for accuracy in the treatment of archaeological details, his complete knowledge of all that can be discovered of the family histories of Memlinc's patrons and fellow-townsmen, give to his account an admirable completeness and verisimilitude. With the enthusiasm of a true scholar, Mr. Weale disposes summarily of all the pleasing sentimental guesses with which writers like Sir W. Martin Conway have enlivened their accounts of Memlinc's works. He shows, for instance, on what slender foundations the many identifications of the painter's own portrait are based, and courageously declines to advance anything which is not capable of the most complete proof on the evidence of contemporary documents. Minute archaeological research of the sort, leading as it frequently does to negative results and the destruction of the delightful romances of ingenious theorists, not unfrequently meets with but scant recognition, but it is the only method of attaining a permanent basis of fact upon which aesthetic criticism can proceed to its more attractive superstructure. Such a starting-point is of immense importance, but it should be regarded only as a starting-point; the end of all such inquiries should be kept in view, and that end is the more perfect and intimate understanding of the artistic creations themselves. Unfortunately, it is extremely rare to find a man who is gifted at once with the talent for sound archaeological research and with keen aesthetic sensibility; and yet, when we have once exhausted the evidence of documents, aesthetic sensibility becomes of prime importance in the acquisition of further knowledge. Undoubtedly in the study of Flemish painting its importance is less than in that of Italian, because the sense of style was never so strongly developed among the Northern artists. They were always more naïvely interested in the facts of life, less moved by the desire to give expression to an idea or a personal attitude. It is nevertheless unfortunate that such scanty remarks as Mr. Weale indulges in on the purely artistic aspect of Memlinc's work do not persuade us to yield the same implicit confidence in his judgment as when documentary evidence is in question. His disparaging criticism of Van Eyck at the end indicates that his attitude towards pictures is either purely historical and curious, or else sentimental—never the attitude of aesthetic appreciation. To say of Van Eyck that he saw with his eyes, while Memlinc saw with his soul, is, if it be more than an empty phrase,

seriously misleading. It amounts, we believe, to no more than an indication that Memlinc's charming and tender sentiment appeals to Mr. Weale more intimately than Van Eyck's profoundly human imagination. He suggests, indeed, that Van Eyck was only a skilful composer and a brilliant technician—surely a strange charge to bring against the artist who conceived the intensely moving and poetical picture of the three Marias at the tomb, which was exhibited in the New Gallery a year ago. To accuse Van Eyck of crude realism because of the vigorous humanity of his conceptions appears to us a confession of a want of sensitiveness to his intense feeling for design. He alone of the Flemish masters was sufficiently endowed with this to be able to co-ordinate perfectly the wealth of detail with which all Northern mediæval painters filled their compositions. Memlinc no doubt approaches his greater predecessor in this more than any other Fleming. Nor has Mr. Weale in his appreciation of Memlinc recognized at all that artistic quality which he possessed in a supreme degree—the exquisite and reserved tonality of his pictures, the atmospheric envelopment which gives to his landscapes their extraordinary charm. It is a quality which was rarely possessed by the Flemings; their vivid interest in all the individual accidents of their compositions generally prevented their keeping within the limits of a preconceived scheme of tone. In the recent Flemish Exhibition at the New Gallery Mr. Bodley's superb Memlinc was instantly distinguished from all its rivals by the supreme beauty of its tonality. But these criticisms presuppose the almost impossible conjunction of the archaeologist and the artist. The book will be invaluable to all students of Flemish painting.

Goya. By Will Rothenstein. (Unicorn Press.)—Both on the technical and the æsthetical side there could be no happier combination of writer and subject than the present. Not only has Mr. Rothenstein been deeply influenced by Goya's painting, but the spirit in which they approach life and nature is similar, and their forms of activity are the same. The art of Goya is to some extent a puzzle to the outside world. The violent contrast between the two paintings in the National Gallery but emphasizes the incongruity of the Court painter of Spain being the draughtsman of 'Los Caprichos.' Mr. Rothenstein's account of Goya's life, dwelling rather on the events which shaped his career and moulded his thoughts than on mere chronology, goes far to account for these startling divergences. But he does more than this. Fortunately he exhibits a power of exposition often denied to artists. He can make us see and weigh with him the qualities which have given Goya so great an influence on the development of modern art. Whether dealing with the general principles of the artist's appreciation of a master, or more particularly with Goya's relationship to the romantic revival of the early nineteenth century, every word should be weighed. That great movement seems to have found the poles of its expression in painting in Rossetti and Goya. In the latter it expressed itself on the darker side. Darkness held for him the terrible and the grotesque; the world of demoniacal possession was as real as that of his monks, dancers, and bull-fighters. As Mr. Rothenstein says: "His imagination for reality, his power to render nature dramatically and impressively, make of him one of the most significant artists of the last two hundred years." Mr. Rothenstein's style, while still savouring of the amateur, is decidedly attractive. We need only add that the publishers have done their work well, and that the book is illustrated by twenty plates, of which one, the drawing in sanguine of the Duke of Wellington, is of special interest.

THE ROYAL ACADEMY—WINTER EXHIBITION.

II.

THE history of the loss of technical knowledge, of which the exhibition at Burlington House affords such interesting proofs, is intimately connected with the story of the Pre-Raphaelite movement. Millais in later life is reported to have asked where Titian would be without the aid of time and varnish. His own works at Burlington House should supply an answer very different from that which he implied. They show that time mellows only those works whose harmonies were the result of methodical technique, and that it dirties the others.

His early pictures here, *Only a Lock of Hair* (No. 1) and *The White Cockade* (42), are painted in that careful technique, resembling that of early Flemish art, which the Pre-Raphaelites invented in order to express their close particularization and curious investigation of the qualities of objects, and they are still as rich and glowing as when first executed; the brown and azure scheme of the 'Lock of Hair' and the cerise of the lady's dress in 'The White Cockade' are the result of an intense and personal feeling for the beautiful quality of positive local colour—a feeling which was strong enough to induce Millais to lavish all possible care upon their exquisite elaboration. But by the time he painted his *Winter Fuel* (100) he had ceased to regard paint as anything more than a means of reproducing more or less accurately any particular thing he saw and admired. He had ceased to see nature in terms of beautiful qualities of pigment, having lost the feeling of his youth for positive local colour. The result is, for all the consummate dexterity with which a scene possessed of no particular emotional value is reproduced, that the picture arouses no heightened sense of reality, nor has time modulated its grey and chalky surface into the mellow glow which he demanded of its action. Still worse is the plight of the later pictures *Pensive* (56) and *Merry* (58). Here the unmethodically applied paint has become positively dirty.

We have suggested that the extraordinary loss of the knowledge of technique which this collection of fifty years' work brings prominently before us was due in part to the disruptive action of the Pre-Raphaelite movement, and yet Millais's early works are distinguished by the brilliance and perfection of their technique. The fact is that the older tradition, which may be considered to have died with Etty in 1849 and can be traced back to the eighteenth century, had already lost much of its authority. Turner in the forties had abandoned it, and was experimenting recklessly; Landseer in his *Stag at Bay* (77) shows it reduced to its muddiest and graggiest; only in Etty's works did it still retain noble qualities of colour and a vivid power of expression. Its concern was, moreover, with a generalized view of nature, it appealed to the imagination by broad effects of chiaroscuro, whereas the essence of the new vision which Rossetti possessed was its clear and minute particularization, and, above all, its insistence on the beauty of strongly opposed and positive local colours. The Pre-Raphaelites, therefore, had to begin all over again, to re-discover for themselves an appropriate means of expression; and they found it in a technique not unlike that of the early Flemings, a mediæval technique adapted to their curious revival of an essentially mediæval way of looking at life. This attitude was apparently too exotic, too strained to last; Rossetti's late painting, *A Vision of Fiammetta* (53), shows how vague and faltering his own imaginative grasp became, how much he relied on the mannered repetition of earlier inspiration to make up the deficiencies of his later work. Madox Brown alone held with tenacious conviction to that close investigation of nature which he pursued with scientific exactitude. In his *Chaucer at the Court of King Edward III.* (110) he still holds to the mediæval idea of parti-

cular observation; the details show everywhere astonishing fertility of invention and a humorous, almost Chaucerian, understanding of human nature, and with that a complete account of all the isolated facts of variation of local colour through the influence of the atmosphere. All the naturalistic stock-in-trade of Monet and the Impressionists is here—the purple shadows, the blue high lights, the golden reflections. Unfortunately, however, there is no poetical glow to fire the elements of ingenious invention, no perception of a single general effect to relieve the observation of its coldly scientific exactitude. It remains the possibility of many pictures, not the actuality of one.

It is in Rossetti's early water colour of *Paolo and Francesca* (159) that the Pre-Raphaelite movement is justified of all its destructive power. The colour scheme is based on that frank opposition of strong local colours, of pure dry reds and positive greens, which makes the charm of mediæval miniature painting; and Rossetti has recaptured the absolute sincerity and purity of mediæval art, the directness and spontaneity of its statement, its undiluted passion. And he has added, perhaps unconsciously, something from more recent art which only heightens and intensifies the effect. No mediæval painter could have represented the suffused light of the window which falls with such pathetic effect on Francesca's upturned face, or generalized so aptly her lover's silhouette. It was in water colour that Rossetti elaborated most perfectly the technique adapted to his vision; he never seems to have been able to control the complicated processes of oil painting to express his idea. The 'Fiammetta,' apart from the mannered coldness of the invention, is clayey and opaque in quality.

Undoubtedly the greatest surprise which this exhibition contains is the *Portrait of Mr. Morris Moore* (3), by Alfred Stevens. Stevens is but little known as a painter, but this single example places him in the very first rank of the painters of the past century. Stevens formed himself upon the art of a period which has rarely supplied inspiration to English painters—that of the later Florentines, in whom the manners of Michelangelo and Andrea del Sarto were mingled. His drawings, though not equal in their grasp of structure or their perfection of proportion, might at times be mistaken for those of Pontorno. In the technique of this picture there is, however, a reminiscence of still later Italian art. It has the forcible and direct handling of some of Annibale Caracci's most brilliant studies, not that of his more tiresome elaborations from them. He adopts the practice of the later Italians of painting *prima* on a dark ground with a full impasto. The strict limitation of the tones and colours gives this a rare dignity which distinguishes it at once from all the other pictures in the room. Beside it even Millais's 'Lock of Hair' looks almost restless, and Macallum's *Water Frolic* (2) and Calderon's *Aphrodite* (23) seem unusually garish and trivial. It is strange that, in spite of spasmodic revelations of the nobility and dignity resulting from the attempt to design within the limits proper to the conventions of painting, artists still persist in employing their medium to such totally divergent ends. But to return to the portrait: it is not free from the failings which mark Stevens's drawings; there is an uncertainty about the structure of the further eye orbit and the articulation of the nose, which indicates rather a want of perfect visualization of the form than an intentional distortion to produce a particular effect. But no praise can be too high for the design as a whole; the alacrity of movement and the vivacity of expression which make it so telling as an interpretation of character are not allowed to interfere with that self-contained repose, for want of which the "speaking likeness" becomes such a tiresome companion.

A CENTURY OF WATER COLOURS.

THE Exhibition of a Century of Water Colours at the Fine-Art Society invites to a retrospect not unlike that inspired by Burlington House. Here, again, we find in the early works, among the Sandbys and Barrets whose neat delineations had only a practical and commercial object, that the genuine artists such as Girtin and Cozens were, above all, masters of composition. In the *Santa Giustina* (No. 2) of the latter the value of this is singularly evident, for Cozens was by no means an accomplished painter—his drawing was hesitating, and in colour he scarcely ventured beyond a tinted monochrome; but merely by the right adjustment of his broad masses of tone, by the suggestion of a placid, all-pervading light, he is able to convey a delicately poetical mood. The idea would hardly bear a more elaborate treatment; as it is, in spite of its want of accomplished workmanship, it is perfect. The *Durham of Girtin* (11) is altogether grander and more ambitious, and shows what an incalculable loss his early death was to English art. Of the William Turners, one, the *Wooded Landscape* (20), shows that at times this artist was visited with a rich, though uncultivated, feeling for romantic charm; the other, the *Vale of Gloucester from Birdlip* (22), shows to what prosaic dullness he could descend.

The *Tower of St. Bertin, St. Omer* (72a), is by far the finest Bonington we can recall. It is difficult to believe that this great interpretation of the tremendous effect of Gothic architecture, under certain conditions of light and shade, can be by the same man whose theatrical and unscrupulous cleverness so captivated his greater French followers. David Cox's *A Castle in Wales* (94a) and *A Welsh Funeral* (96) show him at his best, with a strong sense of the unity of a particular effect in nature. On this large scale his blurred and blotted handling of paint is decidedly effective. But here again, as at Burlington House, it is the early water colours of Rossetti that reach the highest pitch of imaginative conviction. The *Christmas Carol* (142) is perhaps the most perfect in design, as well as the strangest and most fascinating in invention. The effectiveness of the converging notes of the key-board of the little organ, and the stronger convergence of the fingers spread to play them, are the mark of an absolute pictorial discovery. The nervous, sensitive hands are drawn and modelled with more lingering delight than Rossetti usually showed, while, in spite of a slight deterioration of the high lights of the dress, its dry, dull scarlet remains as one of the finest pieces of colour which even Rossetti achieved. The unfinished *Passover* (139) is more profound in conception, and so intimately human and tenderly poetical in its suggestions of pose and movement that one cannot regret its incompleteness. It is doubtful whether Rossetti could have maintained to the end so exalted a mood as this required. The *Bonifazio's Mistress* (138) is even more delightful for its conceits than for its dramatic force.

In the room devoted to recent water-colour art sentimentality and affectation prevail. One little work, *Rose and Silver* (180), by Mr. Whistler, stands out from the rest, however, as though to emphasize its author's own views of the capricious condescension of the Goddess of Art. Nothing could be more exquisite than the fluttering uncertainty of this figure, and nothing could be more remote from all the traditions and influences of English art. It is a *lusus nature*, but one that is as delightful as it is inexplicable.

NOTES FROM ROME.

January 27th, 1901.

THE fountain of Juturna, described in my preceding notes, faces the east side of the temple of Castor and Pollux, while at its back run, or rather ran, the steps by means of which

a direct communication was established between the Palatine and the sacred spring. Three rooms of good size open against the supporting wall of these steps, one of which was converted into a Christian chapel by the monks of Sta. Maria Antiqua, probably under the invocation of St. Silvester "in Lacu." The two others have been officially described as having been used, first, for the *incubatio*, later, as a *statio aquarum*. The idea of the *incubatio* must have been suggested by the well-known passage of Frontinus, i. 4, in which the spring of Juturna is classed among those possessing healing properties; and also by the finding of a headless statue of Æsculapius, the god whose intercession was especially sought by means of the *incubatio*, the patient spending one or more nights in one of his temples. Of course, these are mere suppositions, as we do not know whether such a practice was followed in regard to springs in general and that of Juturna in particular. Within or near the same room other marbles have been found: an archaic torso of Apollo, a bust of Jupiter, the lower portion of a sitting female figure, and several fragments of a group representing Castor and Pollux leading their steeds to the spring, a genuine Greek work of the fifth century B.C.

The surmise about the *statio aquarum* has been suggested by the finding in this neighbourhood of two pedestals and one cippus, the first of which mentions the erection of a statue to Constantine A.D. 328, the dedicators being Flavius Maesius Egnatius Lollianus, Superintendent of the Department of Waters (*Curator Aquarum*), and his subordinate officers of the same department (*statio aquarum*). The second pedestal and statue (missing) were put up at the expense of another curator,senus Fortunatus; the cippus is dedicated "Genio stationis aquarum." It appears from these inscriptions that the neighbourhood of the spring of Juturna was selected by the officers of the Department of Waters as a suitable place for the erection of their votive records; but this fact does not imply that the seat of the department was actually in that room. The *statio aquarum* numbered many hundreds, if not thousands, of *employes*, and must have required an immense edifice, especially if, as I suspect, the storerooms for the lead pipes, for the *calices*, &c., were attached to it.

The church of Sta. Maria Antiqua, discovered first by Lucrezia Collino in 1526, and again by Giovanni Andrea Bianchi in 1702, has now been completely excavated. Francesco Bartoli, who was "Commissioner of Antiquities" in 1702, contemporary antiquaries, and the Pope himself, Clement XI., were so struck with the beauty and the historical interest of the frescoes which adorned the apse, and which appeared to date from the pontificate of Paul I. (A.D. 756-7), that steps were taken to make the place permanently accessible, and to ensure the safety of its artistic treasures by rebuilding its roof or vaulted ceiling. However, its great depth under the level of the garden of Sta. Maria Liberatrice, the invasion of the subterranean springs, and the opposition of Duke Francesco Farnese, whose gardens had been undermined by the excavations of the said Andrea Bianchi, led to the attempt being given up, and the church became once more lost and buried under forty feet of rubbish. When I published my edition of the 'Itinerary' of Einsiedeln in 1891 I was led to identify this noble sacred edifice with the "Sancta Maria Antiqua" mentioned by the 'Itinerary' on the right of the Sacra Via, against the opinion of past and present archaeologists, who all agreed in identifying Sancta Maria Antiqua with S. M. Nuova (Sta. Francesca Romana), which stands on the left or opposite side of the road. Since 1891 the question, so simple and uninteresting in appearance, has been taken up by Prof. Hartmann Grivar on my side, by Monsignor Louis Duchesne, Prof. Placido Lugano, Prof.

Pietro Fedele, and many others against me, all but one contending that the church was dedicated not to "St. Mary-the-Old," but to St. Anthony. The final verdict has now come, and is far more decisive and satisfactory than I ever hoped. In the chapel or oratory which opens on the left of the apse a set of interesting frescoes has been laid bare, representing the Redeemer on the Cross, according to the style of early Christian art, viz., not in the abandonment of agony, but alive as the Master of death, as the One who "oblatus est quia ipse voluit." In the panel below we see the Virgin Mary with the Divine Infant on her knees, between the figures of the Apostles Peter and Paul and of Quiricus and Julitta, the reputed victims of the persecution of Diocletian. On the extreme left there is an excellent likeness of Pope Zacharias, taken from life, and accordingly surrounded by a *square nimbus*; we know, therefore, that the panel must have been painted in the lifetime of that Pope, not later, at all events, than 752 A.D., which is the year of his death. On the opposite side another living person is represented, offering to the Virgin Mary a model of this same church. The inscription says: ".....Theodotus the chief of the Defensores, and administrator of the Church of the Mother of God the Holy Mary, called the Antiqua." This dignitary of the court of Pope Zacharias (December, 741-March, 752) was the chief of that body of officers called "Defensores," which practically has survived to the present day under the name of "Consistorial Advocates"; and he was at the same time administrator of the patrimony belonging to Sta. Maria Antiqua, the oldest among the Roman churches dedicated to the Virgin. The model which he holds in his hands is characteristic, because the sacred building is not covered by a pointed roof—as becomes a Christian church—but by a vaulted ceiling; and the inner hall of the Augusteum, which was dedicated to St. Mary the Old, was actually covered by a ceiling of that kind.

The best piece of evidence in connexion with the name and the history of the building is to be found in a fragment of one of the *ambones*, dug out two weeks ago, which is inscribed with the legend,

+ IOHANNES . SERVVS . SCAE . MARIAE, of which there is also a Greek translation (+ ΙΩΑΝΝΟΥ ΔΟΥΛΟΥ ΤΗΣ ΘΕΩΤΟΚΟΥ). This important document refers to Pope John VII., who occupied the chair of St. Peter from March, 705, to October, 707, and who, according to the 'Liber Pontificalis', "basilicam Sanctae Dei Genitricis, quae antiqua vocatur, pictura decoravit, illicque *ambonem* noviter fecit." Pope John VII. was so fond of this church that he turned some of the rooms of Caligula's palace, adjoining the nave, into his own episcopal residence, where he passed the last days of his life and died on October 18th, 707.

His Majesty King Victor Emmanuel III., who can so happily and successfully alternate the cares of the State with the pursuits of science, and whose pre-eminence among Italian numismatists is loyally and duly recognized at home and abroad, has just added to his already great collection the one formed by the late Filippo Marignoli, Marchese di Montecorona. The Marignoli collection numbers over thirty-two thousand coins, of which three thousand are of gold. Some pieces are unique, others so rare that only one specimen was offered for sale to Marignoli in the course of forty-seven years. To secure such rare specimens he was compelled from time to time to buy whole collections, such as the Kolbe, the Acquari, the Vergara, the Baruffi, &c.; and it was only by such means that he could make complete the set of the Papal "antiquiores," from the time of Gregory III., Zacharias, Stephen IV., Hadrian I., and Leo III., down to the age of the Norman invasion.

The collection contains, among other rarities, the florin of the S.P.Q.R. made in imitation of the Florentine standard, with the figure of the Baptist; the sequin of Gregory XI., the triple ducat of Nicholas V., the piece of four florins engraved by Orfini of Foligno for Paul II., the double sequin of Pope Borgia, and a "doublon" of ten sequins with the image of the "Ecce Homo," all absolutely unique and perfect specimens.

The mints of Florence, Mantua, Siena, Parma, Piacenza, Naples, and Sicily are represented by almost perfect sets, among which are one of the twelve silver scudi struck at Perugia in 1798, for which Marignoli gave 4,000 lire; the piece of ten ducats which King Louis XII. struck at Milan, and the unique specimen of the sixteen sequins of Giovanni Galeazzo Sforza.

King Victor Emmanuel is now busy arranging in a special room of the palace this welcome and precious addition to his own set, by means of which the whole collection has become the finest in the world. And this, like all preceding purchases, the King has made not for the simple pleasure of collecting, but, above all, to get the materials for the compilation of a 'Corpus Nummorum Italicorum,' a work of great interest for the history of the Italian nation, to which his Majesty has been devoting his leisure hours for some time past.

The Minister of Public Instruction has laid before the House the new law concerning archaeological investigations, the safe keeping of monuments, the trade in and export of works of art, and other kindred questions. The scheme, which has been prepared by Comm. Fiorilli, the energetic new Director-General of the Department of Antiquities, contains thirty-two articles, the substance of which may be summed up as follows:—

All works of art at least fifty years old, considered to be of historical or artistic interest, fall under the action of the new regulations.

The State has the right of refusal (*diritto di precedenza*) whenever a work of art is offered for sale by its rightful owner. This right must be exercised within three months from the formal intimation of the intended sale.

Works of art belonging to the State, counties, municipalities, church institutions, &c., are essentially inalienable.

The State has the right of purchasing from private owners works of art of national interest, even if they object to the sale.

The export of works of art, of whatever age and description, is subject to an *ad valorem* duty of 5 per cent. on the first 200l., to be increased by 2 per cent. for each additional 200l., until the maximum of 33 per cent. is reached for objects of extraordinary value.

No one can undertake excavations without the written leave of the Minister of Public Instruction, who shall depute one or more officials to watch the operations.

If the applicant be an Italian, he must bind himself to give up to the State one-fourth of the produce of the excavations; if a stranger, he must give up everything.

The State has the right to trespass on private property and to make compulsory excavations, in which case one-half of the produce shall be given up to the owner, one-half shall belong to the State.

It is possible that this law will be considerably modified by the Lower and the Upper Houses. At all events, Italians and outsiders will gain by it one point of importance, viz., the unification of the Code all through the kingdom, while at present each group of provinces, corresponding to one of the old Italian States, is subject to different regulations.

The same Minister of Public Instruction, Comm. Gallo, has laid before the House three more Bills of great archaeological and artistic importance. The first concerns the purchase of the Ludovisi museum of statuary for the sum, I believe, of a million and a half lire, payable

in ten yearly instalments of 150,000 lire each. The contents of the Ludovisi museum have already been removed to and temporarily deposited at the Museo delle Terme, but they will not be exhibited to the public until the Bill has received the sanction of both Houses. The second concerns the purchase of the gallery of pictures and the museum of statuary belonging to the Borghese family, and of the Casino in which both are now preserved. The third proposes the purchase of the Villa Borghese. These are really parts of one and the same scheme, which contemplates the institution of a great city park, comprising the Pincian Gardens, the Borghese Villa, and the 2,000 acres already purchased by the city along the banks of the Tiber and of the Arno, all united and joined in one single stretch of pleasure grounds. The new park will be sacred to the memory of the king-martyr "Umberto il Buono," an equestrian statue of whom will be raised in one of the most prominent positions. The Ludovisi and the Borghese museums and gallery will also be united under the same roof. From the point of view of art, archaeology, and the welfare of the capital, the reign of King Victor Emmanuel III. could not have begun under better auspices.

RODOLFO LANCIANI.

Fine-Art Gossip.

HER late Majesty was so much delighted with the life-size bust of herself, a royal commission, which Mr. Onslow Ford executed in marble and exhibited in the Sculpture Room at Burlington House last summer, that she commanded him to make for her three half-size versions of it in bronze. Two of these were delivered to the Queen in due course; the third of them reached her hands so recently as the 6th ult., when she was pleased to compliment Mr. Onslow Ford on the manner in which he had performed the difficult task of reducing his work. This success has encouraged him to prepare a very limited number of similar half-size reproductions in bronze, of which the copyright has been secured to him. All these examples have been finished and chased by his own hands.

THE exhibition of pictures and sketches in water colours by Mr. W. Severn, the private view of which was originally appointed for the 2nd inst. at the Graves Gallery, 6, Pall Mall, having been postponed until the 6th inst. (Wednesday last), is now open to the public. —The same dates apply to the exhibition of drawings of game birds and other subjects, the works of Mr. C. Wympar, which are now on view in the same place. —At the Dowdeswell Galleries, New Bond Street, a "New Series of Water-Colour Drawings," principally made at Venice, Rome, Assisi, Genoa, Perugia, and Tivoli, is now to be seen. They are the work of Mr. W. Tyndale.

MR. Hook intends to send to the forthcoming Academy Exhibition no fewer than four pictures, to which we give their titles as at present arranged. 'The Lonely Shore' shows, on a full-size canvas, a little Cornish bay enclosed by cliffs of mingled verdure and grey slate; half the curving shore is covered by pale golden sand, leaving in the foreground a wilderness of rocks clad in many-coloured weeds. 'The Apple Cart' presents the vista of a road which, suddenly descending, passes out of sight into the shadows of lofty trees on either hand. Near the front an old woman halts her cart to gossip with a girl and give to a child an unusually rosy apple. Autumnal foliage and a rainy sky supply the highest notes of colour, the deepest tones being given by the blackened branches of an oak. 'The Sea-Weed Barrow' depicts an ascending road, close to the dry-stone fence of which stands a large barrow laden with vraick; seated on it a comely girl gossips with a man in the adjoining garden raking weeds towards some

burning heaps; the smoke from these hides half his form and conceals a portion of the landscape. The colour scheme of this picture is centred on the girl's puce gown, the seaweed in the barrow, and the deep blackness of an active-minded dog which peers over the wall by the roadside. 'Cornish Pets' returns to the painter's often-studied West. In front, on a rocky path at the edge of a low cliff, a young woman feeds some gulls. The rough sea, with its calm outer breadths, and the atmosphere are painted in the artist's best style.

WE were mistaken in supposing that the late Baron Wilhelm von Rothschild had left his collection of art to Lord Rothschild. The late baron left no son, but his two daughters will inherit the property he has left.

WE announced some time ago the preparation by Messrs. Annan, of Glasgow, of an important work on Sir Henry Raeburn. The work has now been taken over by Mr. Heinemann, who will publish it in the same form as his Gainsborough and Sir Joshua Reynolds volumes. The transference has involved some departures from the original scheme. The late Mr. R. A. M. Stevenson's critical introduction will be retained, but there will be, in addition, a biographical sketch of Raeburn by Sir Walter Armstrong, and an article tracing the development of the painter's style by Mr. J. L. Caw, of the National Portrait Gallery, Edinburgh. It has further been resolved to include among the portraits that of Lord Braxfield, the dour old judge of 'Weir of Hermiston.'

AN excellent collection of pictures representative of the Dutch School has just been brought together in the gallery of Messrs. Connel & Sons, Renfield Street, Glasgow. There is a small Israels, representing children wading in the shallows, a charming interior by Neuhuys, and a powerful landscape by Mastenbroek. Some interesting pictures by the brothers Maris are also included, the most notable perhaps being 'A View of Nuremberg,' compounded of charcoal, pen, and tint, by Matthew Maris. Among the other artists represented are Bosboom, Wieland, and Van der Weele. Glasgow is also showing—in the gallery of the Society of Fine Arts—a small collection of pictures by Mr. David Gauld, one of her younger artists, who excels in landscape and cattle.

MR. B. T. BATSFORD announces a second issue of Mr. Edwin O. Sachs's monumental 'Modern Opera-Houses and Theatres,' which will be published in the spring. This work comprises three folio volumes, with two hundred and twenty plates and over one thousand illustrations, and the first edition required over eight years' preparation.

MR. J. P. SEDDON, who for many years has been officially employed as Diocesan Architect at Llandaff Cathedral, and is well known as an able designer of stained glass, has recently presented to the Dean and Chapter of that place the two side-lights of the great triplet of windows in the west front of the building, thus completing the entire suite of the group. The light on the north side commemorates the late Dean Thomas Williams, of Llandaff, under whose auspices the whole structure was restored and rescued from its deplorable and almost ruined state. Appropriately, it represents Nehemiah superintending the building of the walls of Jerusalem. The window on the south side of the triplet is the memorial raised by public subscriptions in honour of the late Mr. Jonas Watson, of Llandaff. The style of these designs, including their coloration and the treatment of the figures, harmonizes well with the building, and is essentially Early English, with some trace of Decorated influences. Both the lights were entirely drawn and executed in glass by Mr. H. G. Murray, of London. Mr. Seddon is the designer of the memorial

window to the late W. H. Smith which was set up in 1893 in St. Margaret's, Westminster.

THE Exposition de l'Enfance, which is to be held this spring at the Petit Palais of the Champs-Élysées, Paris, promises to be unusually interesting. It is to be of a very comprehensive character, and will include the most ancient as well as the most modern toys and pictures of child life, whilst pedagogy and hygiene will be also represented. The temporary offices of the exhibition are at 14, Place Dauphine, and the chief promoters include MM. Georges Cain, Léo Claretie, and Dr. Blache.

MUSIC

NEW MUSIC.

WE have received from Messrs. Weekes & Co. *The Shrine of my Heart*, by F. St. John Lacy ("An English Series of Original Songs," No. 29), a quiet, refined song, of which the smooth melody is supported by a tasteful accompaniment.—*Rondel*, words by Swinburne, music by Garnet Wolseley Cox, a setting of the poem commencing "Kissing her hair, I sat against her feet," lacks neither lightness nor grace; the harmonic colouring shows Scandinavian influence.—A reaction against the unnatural melodies and artificial harmonies of modern composers deserves commendation, but with it comes the danger of falling into the commonplace, and from this neither the music nor the poetry of *Six Songs*, written and composed by L. Budgen, are altogether free; yet there are in them some dainty thoughts and pleasing tones. The harmonies are for the most part appropriate; here and there, however, one feels that the composer has sought, but not found. In the closing section of No. 5, 'Falling Leaves,' the common measure of the music clashes with the measure of the verse.—In *The Asra*, words by Heine, music by Henry C. F. Castleman, the composer has caught the right mood for the slave's declaration at the close; but we miss the delicate Eastern colouring which is so charming a feature in Rubinstein's setting of the poem (one of his happiest efforts), and which sets off to such advantage the dramatic ending.—In *Three Songs*, words by Fiona Macleod, Mr. Castleman has apparently tried to be unconventional, and now and again a quaint phrase or an effective harmony strikes the ear; though taken as a whole the music is vague, and too much on a dead level. No. 3, both as regards poem and music, is the most natural.—The words of the *Second Book of Songs for Girls and Boys*, music composed by E. M. Lawrence, are by Swinburne, Oxford, and other authors. The music is bright, rhythmical, and therefore pleasing; for the most part, however, it is catchy rather than characteristic; the melodies do not always display spontaneity. Composers may call inspiration, but it does not always come. In No. 1 the false relation in bar 7 is unpleasant; the bass notes form a chord in arpeggio, so the *e* natural is as harsh as it is unnecessary. 'Leaves of Autumn,' a two-part song in canon, is clever, and one of the best numbers of the set.

The Water Nymph, a dramatic cantata, words by Alfred Halstead, music by J. Allanson Benson, is based on the legend of a fair maiden who joins the revels of peasants, but who at sound of vesper bell mysteriously vanishes. One evening the bell is purposely left unring, and the maiden, perceiving darkness approaching, plunges into a lake. The peasants, believing that some trouble has caused this rash act, sing in chorus of earthly sorrow exchanged for heavenly joy. The music throughout is tuneful, refined, clever, and free from monotony.

Of sacred music, two Christmas anthems composed by George Belcher deserve favourable mention. The one is *His Only Begotten Son*, the other *His Name shall endure for Ever*. In

writing music of this kind certain phrases occur which seem familiar, yet do not remind one of any special passage: they are, as it were, stock phrases which come in usefully when inspiration fails. Such things are to be found in the two short anthems before us, but they contain sound, steady, and at times expressive writing.—*Magnificat* and *Nunc Dimittis*, by W. F. Winckworth, is good, though the chromatic element in it is scarcely a source of strength.

Of pianoforte music we have a *Patriotic March* by L. Budgen. The music is neither bold nor brilliant—to be frank, it is somewhat tame, and, judged from an harmonic point of view, not always satisfactory. It ends, however, with 'Rule, Britannia,' and is therefore patriotic.—The music of *Danse Ancienne*, by Jean Stirling, is not particularly interesting. There are one or two pleasing phrases, but there is monotony of tonality and rhythm. We cannot, anyhow, see justification for the "Ancienne" of the title.—*Sauterelle*, *Danse Fantastique*, by the same composer, is more attractive. It is bright and not difficult.—*Three Novellettes* for violin and pianoforte, by Donald Heins, are fresh and characteristic. The composer has something to say, and says it simply yet effectively. The violin part of all three is playable in the first position.

For organ we have *Ten Original Pieces for the Organ or Harmonium*, composed by Frederic Derry. Though short and simple, these pieces are good and pleasing. There is a welcome freshness and charm in the writing. We pick out for special mention No. 2, 'Soft Voluntary'; No. 6, 'Berceuse'; and No. 8, 'Minuet and Trio.'—Of *Selected Organ Arrangements* we name Theo. Ward's 'Lullaby' and Henselt's 'Duo sans Paroles'—or 'Repos d'Amour,' as named by the composer—from his Op. 2, effectively transcribed by George Belcher.

Messrs. Enoch & Sons send us *The Rose of England*, words by Harold Boulton, music by Hermann Löhr. The patriotic poem, which tells how "shamrock, thistle, and leek" have found "St. George and England's rose" a staunch companion, is set to music in which melody and rhythm play an important part. The bold accompaniment, too, adds strength to strength. This song is dedicated by special permission to H.R.H. the Duchess of York.—*Tommy's Home Again!* words by R. H. Elkin, music by Paul A. Rubens, is a topical song, and has the requisite jaunty rhythm and ear-catching melody. The title, by the way, is somewhat premature; as yet "Tommy" stands only for a part of our brave army.—*In Cupid's Garden*, words by R. H. Elkin, music by A. L., is but a trifle, yet the graceful melody, in which can be traced the singer's art, and a taking accompaniment will win favour.—*Eyes of Blue* has French words by Ch. Fuster; the English version is by R. H. Elkin and the music by C. Chaminade. The talented French composer can invent melody of dainty sentiment and clothe it with piquant harmony; in this song, however, the latter seems somewhat *maniérée*. The poem, too, is very sentimental, but to those sentimentally disposed this will no doubt prove a recommendation.—In *Salvator*, words by Henry Vaughan, music by Paul Rodney, the sacred poem is dignified and the music quiet and expressive. There is no straining after effect, no commonplace close.—*My Heart's Wish*, words by Ed. Teschemacher, music by Landon Ronald, is a song which will please singers and the general public, being smoothly and gratefully written for contralto or baritone voice.—*Tell Me, Swallow!* words and music by Gerald Lane, is a graceful song of light yet attractive character.—*When*, words by Clifton Bingham, music by Frederick Bevan, is pleasing, if not profound. A love ballad with a title none too romantic, "*Matches*," words by Clifton Bingham, music by J. Michael Watson, tells a pathetic story of a little girl selling matches, who dies and is mourned by her comrade, a little ragged crossing-sweeper.

The music is tuneful and unpretentious.—*Cradle Song*, words by R. H. Elkin, music by M. Moszkowski, is "On the Celebrated Pianoforte Piece 'Près du Berceau'"; the transcription has been made, we presume, by Moszkowski himself. The music is exceedingly charming; the "Night-winds are sighing" phrase is of good effect.—*Au Temps Passé (Danse Ancienne)*, by Rodolphe Berger, is a simple, dainty pianoforte piece.—*Enoch & Sons' Mandoline Album*, No. 5, contains six highly attractive numbers, among which are Sullivan's 'Absent-Minded Beggar,' in march form, and the favourite Gounod 'Serenade.' Accompaniments are provided for pianoforte or guitar. The music is arranged by Wallie Montag.

DATE OF CHOPIN'S BIRTH.

In your article of February 2nd about the book 'Chopin,' by James Hüniker, you unknowingly propagate a mistake. February 22nd is the right date, and the mistaken translation of the original Latin words was instantly explained by Rev. Bielawski, who discovered the baptismal certificate; the shortened words *maf.....* are not *musicus*, but *magnificus* or *magnifica*, like the German *Wohlgeboren* or *Hochwohlgeboren*, "Esquire," &c. Therefore oblige by explaining this to your readers. It does not concern me; it concerns Chopin and the truth.

JANOTHA.

CHOPIN AT STAFFORD HOUSE.

February 6th, 1901.

I THINK that I can clear up the question as to the performance of Chopin before her late Majesty in 1848.

I fortunately have in my library a very plethoric volume in which, with characteristic carefulness, the late Sir J. Benedict filed the programmes of the numerous private concerts which he arranged between the years 1839 and 1883. In it I find that of a concert at Stafford House on May 15th, 1848, of which I now enclose a copy. You will see that Chopin played two solos in addition to the Mozart duet with Benedict, which I suppose was v. Köchel No. 501.

Most of the programmes are printed, but this is written on notepaper with the impressed heading of Stafford House, and not in Benedict's handwriting. Of course it carries no proof that the Queen was present, but the occasion must have been that referred to, and the *Court Circular* of the date would settle the point. Chopin appeared at no other concert of a similar nature in which Benedict was concerned during that season, as far as the programmes show. The absence of a female vocalist is curious.

J. E. MATTHEW.

STAFFORD HOUSE.

Monday, 15th May, 1848.

Duetto....."Se pur giungi" ('Marino Falleri')...Donizetti.
Signori Tamburini e Lablache.
Solo Piano.....
M. Chopin.
Aria....."Pro peccatis" ('Stabat Mater').....Rossini.
Signor Tamburini.
Aria....."Va stramando" ('Faust').....Spohr.
Signor Lablache.
Duetto....."I marinari".....Rossini.
Signori Mario e Tamburini.
Variations in G for two performers.....Mozart.
Messrs. Chopin and Benedict.
Trio....."Troncar suoi di" ('Guglielmo Tell').....Rossini.
Signori Mario, Tamburini, e Lablache.
Romances....."Les Regrets".....Schubert.
"La Barcarolle".....
Signor Mario.
Mazurkas and Valses.....Chopin.
Piano. M. Chopin.
'La Chanson de Mai'.....Meyerbeer.
Signor Mario.
Chœur....."Rataplan" ('Les Huguenots').....Meyerbeer.
Signori Mario, Tamburini, e Lablache.

At the Pianoforte.....M. Benedict.

Musical Gossip.

MISS EVELYN SUART gave a pianoforte recital at St. James's Hall on Wednesday afternoon. The programme commenced with the usual transcription of an organ fugue of Bach's, skill-

fully played. Will no pianist set a good example and renounce those transcriptions which, however tempting, and in more ways than one, to the performer, convey sound rather than sense to the listener? Miss Suart's rendering of Beethoven's Sonata in E flat, Op. 31, No. 3, was flippant, jerky, unsympathetic. Far more satisfactory was her playing of two pieces by Brahms. The poetry of Chopin's 'Étude' in A flat, Op. 25, No. 1, was marred by over accentuation of inner melody, which the composer wished to be felt rather than heard. The 'Ballade' in A flat was interpreted with much—too much—vigour. In two showy Poldini studies the pianist was heard to advantage.

THE fifth of the St. James's Hall Ballad Concerts was given on Wednesday afternoon. The audience, as might be expected, was not so large as usual. Miss Florence Schmidt sang 'Caro Nome' from 'Rigoletto' in clear, bright style. Signorina Giulia Ravogli was heard in 'Che farò,' the air by means of which she first made a name in London, and also in some light popular Spanish songs to her own accompaniment on the guitar. Miss Muriel Foster obtained an encore for her excellent rendering of Mr. Edward German's 'Love the Pedlar.' Madame Alice Gomez sang a pleasing new 'Sea Lullaby' by Mr. Edward German, Mr. Kennerley Rumbold two new graceful songs, 'Last Year' and 'The Fives of June,' by Madame Maude V. White, and Mr. William Green an effective song, 'Cara Mia,' by M. D'Auvergne Barnard. Besides the vocalists named there were Messrs. Laurence Rea, and the popular Maurice Farkoa. Miss Evelyn Parker contributed solos on the violin.

THE late Dr. Edward John Hopkins, organist for fifty-five years of the Temple Church (1843–1898), was an earnest, able, and industrious musician. He was born in 1818. His services at the Temple and the many recitals which he gave in the provinces testify to his powers and to his popularity as an organist. As author of the standard work, 'The Organ: its History and Construction'—which, first published in 1855, has passed through three editions—and of valuable articles contributed to Grove's 'Dictionary of Music and Musicians,' he has left an honourable name in musical literature. As composer he is specially known by his two anthems, "Out of the deep" and "God is gone up," which gained Gresham prize medals in 1838 and 1840, also by "Thou shalt cause the trumpet of the Jubilee to sound," written for Queen Victoria's Jubilee of 1887. He also composed chants, hymn tunes, and organ pieces, and transcribed movements from the works of the great masters. Dr. Hopkins was for several years engaged on "An entirely new and comprehensive treatise on the history and construction of the organ," with numerous and valuable illustrations, and the work, which is practically completed, will be published in due course by Messrs. Novello & Co.

A PORTION of the paper read by Prof. Ebenezer Prout at the Llandudno Conference of the Incorporated Society of Musicians in January has appeared in the February number of the *Monthly Musical Record*; the remainder will follow in March. The same paper is publishing a series of articles on 'The Philosophical Side of some Laws of Harmony' by the professor's son, Mr. Louis B. Prout.

THE list of testimonials in the second number of the new paper, the *Orchestral Times and Military Band Record*, in which is incorporated the *Orchestral Association Gazette*, includes the names of many prominent musicians who wish all success to the new enterprise under the editorship of Mr. J. H. Iles.

WE hear that Dr. Edward Elgar has just completed a Sextet for strings. It ought to be produced at the Popular Concerts, if possible, this season.

Le Méneſtreſel of February 3rd has added up the number of performances of Verdi's operas in Paris, since their production, at the Opéra, Opéra Comique, Théâtre Lyrique, and Opéra Populaire. 'Rigoletto' heads the list with 376 performances; then come 'Traviata' with 241 and 'Trovatore' with 219; 'Aida,' not produced at the Opéra until 1880, counts already 212. 'I Masnadieri' appears to have been performed once in 1870 at the Athénée, a theatre which no longer exists; but with regard to this work *Le Méneſtreſel* finds itself unable to give any information. This, however, was the opera which Verdi wrote for Lumley, and which was produced, as mentioned last week in these columns, at Her Majesty's Theatre in 1847 under his direction. After two performances it was heard of no more. Concerning this work the *Athenæum* of July 24th, 1847, said:—

"I Masnadieri,' at all events, must increase Signor Verdi's discredit with every one who has an ear. We take it to be the worst opera which has been given in our time at Her Majesty's Theatre."

It would be interesting to know whether the London and the Athénée performances were the only ones ever given of the opera.

MADAME VERDI-CARRARA, niece of Verdi, is sole heiress of the composer, who appears to have left a fortune of nearly a quarter of a million pounds sterling; in addition to this there are the author's rights, which will continue for a time, and which will be devoted to maintain the Home founded by Verdi at Milan. The composer has bequeathed legacies to many charitable institutions. Verdi has left in his will a legacy of wise, and here and there sarcastic, musical advice to young composers. We translate from the French as given in *Le Méneſtreſel*:—

"I would have placed, so to speak, one foot on the past, and the other on the future, because the music of the future causes me no alarm. I would have said to young disciples: Practise the art of fugue constantly, stubbornly, until your hand is sufficiently strong and free to bend the notes to your will. Address yourself to composition with confidence; see to it that your part-writing is good, that your modulations are free from affectation. Study Palestrina and some of his contemporaries, then pass on to Marcello, and pay special attention to recitative. Go and hear a few [sic] performances of modern works, but do not be dazzled by the numberless harmonic and instrumental effects, nor by the chord of the diminished seventh, a danger, also the refuge of those who cannot without its aid compose four consecutive bars of music. To these studies add strong literary culture. Put your hand on your heart, set your pen in motion, and—granted an artistic temperament—you will be a composer."

Wagner's music was once styled "of the future," a term no longer applicable. Verdi in using it refers not to Wagner, but to music literally of the future.

A BEETHOVEN festival will be held at Mayence, under the direction of Herr Felix Weingartner, from April 14th to 20th inclusive, in the course of which all the nine symphonies will be performed, and in chronological order. Herr Prof. H. Heermann will play the Violin Concerto, and Herr Ed. Risler will play the Pianoforte Concerto in E flat.

THE *Musikalisches Wochenblatt* of January 31st states that the *première* of Herr Siegfried Wagner's new comic opera 'Herzog Wildfang' is close at hand. Very soon after its production at Munich it will be given at Leipzig.

AFTER an interval of nearly eight years, Wagner's 'Rienzi' was revived at Vienna on January 21st. The work was given, and with few cuts, under the direction of Herr Mahler. According to the *Signale*, the public found the long evening somewhat wearisome. And this is not surprising; 'Rienzi' faintly foreshadows the Wagner now so much in vogue; only as a study in the evolution of genius has the early work real interest and importance.

VIEUXTEMPS, the famous Belgian violinist, who died in 1881, had two brothers, one Ernest,

a distinguished cellist, well known in England, who died in 1896; of the other, Lucien, born in 1828, who was a pianist, the death is announced in *Le Méneſtreſel* of February 3rd.

ON Tuesday, February 12th, Sir Frederick Bridge will read a paper at the Musical Association on 'Recorders,' with illustrations on a set of four recorders, exhibited by kind permission of the Chester Archaeological Society.

PERFORMANCES NEXT WEEK.

SUN. Sunday Society Concert, 3.30; Sunday League, 7, Queen's Hall.
MON. Mr. T. Burnham's Pianoforte Recital, 3, St. James's Hall.
TUE. Mr. Archie Beesbald's Pianoforte Recital, 3, St. James's Hall.
FRI. Mr. Charles Williams's Orchestral Concert, 6.30, St. James's Hall.
SAT. Orchestral Concert, 3.30, Crystal Palace.

DRAMA

Three Plays for Puritans. By Bernard Shaw. (Grant Richards.)

AMONG other gifts of the humourist, Mr. Bernard Shaw (as, dropping the preliminary George, he now calls himself) has the happy grace of uttering his absurdities or whimsicalities with perfect gravity and an air of complete conviction. Did he protest somewhat less, we might almost believe him animated in his plays by a serious purpose, so consistent is he in his statements. He is at more pains to strip himself of claims to recognition than another man is to establish them. "I am not original," he practically declares, "and everything I say and write is taken from the most familiar and obvious sources. I am a jay dressed in the feathers of the peacock, and," he almost adds, "an ass wearing the skin of a lion." He is charged with being "nothing if not explanatory," and he accepts the statement. His explanations, however, like the utterances of Chaos,

By decision more embroil the fray.

Whatever his purpose or mood, he is at any rate always welcome. Somewhat slight as yet are his claims to rank as an acted dramatist. Shuffled on to the stage in obscure corners and by half-amateur associations, his plays hitherto have scarcely reached the general public, and have, we believe, rarely proved strong attractions. It is none the less impossible to deny him dramatic gifts. Two acts of the three constituting 'The Devil's Disciple' are among the strongest the modern stage has witnessed, and grip one as one has seldom been gripped. The conclusion even is clever, and, *pace* Mr. Shaw, original. It turns, however, the whole into ridicule, and heaps derision upon the author, his critics, and his public. Mr. Shaw has full right to protest against some of the interpretations put upon his work. Imbecility is necessary in order to regard Mrs. Dudgeon as a good woman, or her son Richard as anything else than a hero. That, Mr. Shaw tells us, was done by "his old friends and colleagues the London critics," when for a week or two the play was acted at a suburban theatre. "They took Mrs. Dudgeon at her own valuation as a religious woman, because she was detestably disagreeable. And they took Dick as a blackguard, on her authority, because he was neither detestable nor disagreeable." What persons are indicated by "they" we cannot guess, but nothing is plainer than the attempt of the author to show Mrs. Dudgeon as a priestess of the later cult of Moloch; and to paint her house as the abode of children's

tears is an essential part of the motive of the play. All that concerns the sacrifice of Richard Dudgeon, the conversion of Anderson from a minister into a captain, and the sudden passion of Judith for the man she has treated with so unqualified and, as events prove, so unjustifiable loathing, is nobly conceived, and the play goes near being the finest melodrama of modern days. In the third act Mr. Shaw purposely, as it seems, gives a modern satirical application to that which is at the outset a powerful and dramatic treatment of life. Disingenuously, as we hold—since he must know that what he advances has no significance—he pleads the historical accuracy of his portraits and descriptions. General Burgoyne may have been all that Mr. Shaw depicts him, and the war authorities in England were, no doubt, the miracles of ineptitude that some still think them. At the moment, however, when tension as to the fate of the hero is at the extreme point, we resent his jokes (clever as these are) at the volley-firing of English troops or the worthlessness of American clocks.

As delightful as unconvincing is it to read the defence offered of these and kindred eccentricities. It seems almost a tenable theory that Mr. Shaw is parodying the method of Shakspeare, in order that he may, when we accept him, turn round and rend us. His method of bringing in at tragic moments comic relief is that with which, since the days of Voltaire, French criticism has rebuked Shakspearean tragedy. In the case of 'Cæsar and Cleopatra' no other defence seems possible. "Shakspeare in his Roman plays," Mr. Shaw seems to say, "introduces men of Tudor times and gives them Roman appellations. In so doing he became the greatest dramatist of all time. What is sauce for the goose is sauce for the gander: why should not the same thing work with men of to-day?" In this effort accordingly he makes the chief followers of Ptolemy cry out "Egypt for the Egyptians!" and introduces a Sicilian æsthete who preaches "Art for art's sake," and an early Briton who finds everything "shocking," who sees in the process of dyeing the body with woad a means of observing the proprieties, and judges everything Roman and Egyptian by the standard of insular decency. In whatever light it is regarded, 'Cæsar and Cleopatra' is clever and preposterous. The picture of Cleopatra nestling in the arms of the Sphinx is imaginative and romantic, that of the death of Ftateeta at the hands of Rufio is grim and melodramatic. Cleopatra, with her petulance, her cruelty, and her perfidy, is an interesting study. Julius Cæsar we fail to grasp. The opening scene, with the behaviour of the Egyptian guards, is a wonderful piece of painting. There is, indeed, much that is considerable and even fine, but we hesitate to look upon the whole as an outcome of sanity.

In 'Captain Brassbound's Conversion' Mr. Shaw hampers himself with his phonetic experiments until he becomes absolutely unreadable. One character therein is intended to present a vulgar London combination of gutter-snipe and Hooligan. The task of studying his dialect with a view to gathering his meaning becomes so pain-

ful that one is tempted to drop the book in discouragement. "Hooligan," Drinkwater explains, is a "nime giv huz pore thortless leds baw a gent on the Dily Chronicle, Lidy." Pages of this may be acceptable when spoken on the stage—as reading they are intolerable.

Of the three so-called 'Plays for Puritans,' which might equally well be plays for professors, or potentates, or paralytics, one goes near greatness, a second is reckless extravagance, and a third has a measure of conventionality. The most interesting portion of the book consists of the prefaces, which are a mixture of explanations, apologies, and defiance. These are in their way as brilliant and as impertinent as the well-known prefaces of the younger Dumas. "I write prefaces as Dryden did," says Mr. Shaw, "because I can"; and he adds, "I would give half a dozen of Shakespear's plays for one of the prefaces he ought to have written." There is truth in this, and, indeed, reason in much that Mr. Shaw advances. With all his sauciness and flippancy, his quaint paradox and whimsical affectation, he is at least always readable and never dull.

In the prefaces in question Mr. Shaw overflows with biographical revelations, conscious or unconscious. Among such manifold employments as occupied "the spare time of an active young revolutionist," he has been a critic of the London theatres. After "seven years of London's music, four or five years of London's pictures, and about as much of its current literature," that occupation came to him as a relief in point of bodily exercise:—

"The difference between the leisure of a Persian cat and the labor of a cockney cab-horse is not greater than the difference between the official weekly or fortnightly playgoings of the theatre critic and the restless daily rushing to and fro of the music critic from the stroke of three in the afternoon, when the concerts begin, to the stroke of twelve at night, when the opera ends."

Yet, "like the veriest weakling," he was stricken down by the theatre. Hence comes it that, instead of sitting in judgment upon plays, he began to write them, finding in the task to which the public owes two out of the three 'Plays for Puritans' an exercise so fortifying that he is now stronger than ever he was since his feet first carried him "as a critic across the fatal threshold of a London playhouse."

This state of affairs, beneficial to himself and not without compensation to the general public, he explains in a series of brilliant and characteristic paradoxes. "What is the matter with the theatre, that a strong man can die of it?" and why does he call it the playhouse? Let him answer:—

"The well-fed Englishman, though he lives and dies a schoolboy, cannot play. He cannot even play cricket or football: he has to work at them. To him playing means playing the fool. He can hunt and shoot and travel and fight: he can, when special holiday festivity is suggested to him, eat and drink, dice and drab, smoke and lounge. But play he cannot. The moment you make his theatre a place of amusement instead of a place of edification, you make it, not a real playhouse, but a place of excitement for the sportsman and the sensualist."

This is not the whole of his argument. It

is scarcely, indeed, the beginning, but it will serve as a specimen.

Perhaps the most amusing portion of his invective, for to this it practically comes, is his condemnation of the romance in which the hero will do nothing except for the sake of the heroine. Compared with this he would rather have the frank animalism of Oriental fiction. The 'Arabian Nights' are "infinitely more instructive and enjoyable than our romances, because love is treated in them as naturally as any other passion..... These tales expose, further, the delusion that the interest of this most capricious, most transient, most easily baffled of all instincts, is inexhaustible, and that the field of the English romancer has been cruelly narrowed by the restrictions under which he is permitted to deal with it. The Arabian story-teller, relieved of all such restrictions, heaps character on character, adventure on adventure, marvel on marvel; whilst the English novelist, like the starving tramp who can think of nothing but his hunger, seems to be unable to escape from the obsession of sex, and will rewrite the very gospels because the originals are not written in the sensuously ecstatic style."

Page after page of matter equally original and extravagant might be quoted, but a simpler plan than crowding our pages with more is to counsel a perusal of the book.

THE WEEK.

HER MAJESTY'S.—Shakespeare's 'Twelfth Night,' played in Three Acts.

To find any performance of Shakespearian comedy more beautiful in environment or more spirited in action than that of 'Twelfth Night' given at Her Majesty's we have to go back to the recent production at the same house of 'A Midsummer Night's Dream.' The scenes in which the action passes are of remarkable loveliness, the musical accessories are the best of recent days, individual impersonations are exemplary, and a fair amount of poetical and romantic suggestion is retained. Masculine dresses are mostly of Tudor design. In the matter of feminine gear more latitude is allowed. There are suggestions of Illyrian costume in the dress of some of the male underlings, who wear the fez, and the children are quaintly and picturesquely Oriental in appearance. In the case of the ladies of the Court, and especially those who minister to the sensuous delights of Orsino, we are transported across the Adriatic to Italy, and think of those who in the days of Boccaccio led a life of enchantment in the suburbs overlooking Florence. Not easy is it to imagine scenes of revelry such as are conducted in the terraced garden of Olivia, or measures more stately than are trodden in the last act by the cavaliers and dames of the united Courts. Beautiful as is the spectacle presented, and intellectual as is in many respects the entertainment provided, the whole errs in the way in which all recent performances of Shakespearian comedy have erred. The heresy has extended over two continents—and cannot now, it is to be feared, be uprooted—that the poetry and romance of Shakespeare's comedy depend for their influence, for their toleration even, upon the support of farce. The exact contrary is, in fact, the case. Were we to depend wholly upon the proceedings of Sir Toby Belch, Sir Andrew Aguecheek, Launce,

Bottom the weaver, Launcelot Gobbo, and their congeners, the position of Shakespeare would be below that of Molière, instead of being, as now it is, supreme. It is the sentiment, the beauty, the poetry, the romance, that make of these comedies a dreamland to which we betake ourselves when the cares of the world are "too much with us." At the present moment even the record by Viola of her own history, unfolded as that of her imaginary sister, her poetical if vicarious wooing of Olivia, and her attempts to evade the difficulties in which her assumption of masculine garb has involved her, are touching enough for sympathetic tears, while the mercenarily assumed joviality of Sir Toby, though it makes us laugh, leaves the eyes dry and angry. Most sincerely do we wish that some management would once trust to Shakespeare, and give us the poetry which is his own richest possession, leaving the comic business to be as subsidiary to the romance of 'Twelfth Night' as it is to the tragedy of 'Macbeth.' In the comic scenes as rendered better singing is required. Englishmen in the days of Shakespeare missed the charge their descendants incur of mistaking noise for harmony. When Feste, capably rendered by Mr. Courtice Pounds, undertakes with the two knights to "rouse the night owl in a catch," musical combination, not dissonance, should be sought. Two of the three men are drunk; but a man fond of music will not make discordant noises even when drunk. Repression of the extravagance of the comic business is the first requirement in an ideal performance of 'Twelfth Night,' for which it is to be feared our descendants will have to wait, even as we are waiting.

Mr. Tree's Malvolio is an imaginative and a deeply studied and richly embroidered performance. It is wonderfully elaborate in detail, and is far away the best we can recall. Some of the business—as when, mortified in his tenderest point, his vanity, the man throws off his chain of office, the symbol as much of his power as of his servitude—is most ingeniously devised. His get-up is wonderful, and it is to be doubted whether any previous actor has rendered his bearing more dignified or his downfall more comic. Miss Lily Brayton as Viola has been well disciplined, and plays the part with much spirit and picturesqueness, and with a delightful assumption of masculine swagger. Her presence never fails to light up the stage. Mr. Robert Taber conveys faithfully and artistically the idea of the great nobleman fallen so completely under the sway of Cupid. Mr. Norman Forbes repeats a familiar and excellent conception of Sir Andrew. Miss Tilbury is overwhelming in hilarity as Maria. Miss Maud Jeffries is Olivia, Mr. Lionel Brough Sir Toby, and Mr. Courtice Pounds, as has been said, Feste. The music is admirably arranged, and the disposition of the action, with no great sacrifice of Shakespearian intention, brings it easily within the four or five lovely scenes which have been devised.

Dramatic Gossip.

WITH the exception of the Great Queen Street Theatre, at which performances are suspended in consequence of the illness of Mr. Penley, the West-End theatres are now in full swing. The reopening of the Royalty was, however, postponed from Monday, as at first announced, until Tuesday.

MR. FORBES ROBERTSON'S tenure of the Comedy Theatre begins on April 10th. The principal feature in his repertory consists of 'The Sacrament of Judas,' extended by M. Tiercelin to three acts.

'THE SWASHBUCKLER' of Mr. L. N. Parker will be replaced at the Duke of York's on the 18th inst. by a revival of 'Lady Ursula,' with Miss Evelyn Millard and Mr. Herbert Waring in their original parts.

'PERIL' will be produced at the Garrick under the management of Mr. Dion Boucicault on Thursday next. Mr. Fred Kerr, it is now decided, will take Arthur Cecil's part of Sir Woodbine Grafton.

MRS. LANGTRY has played during the week at the Shakespeare Theatre, Clapham Common, in 'The Degenerates.'

THE spring tour of Sir Henry Irving and Miss Ellen Terry began on Monday in Belfast, which they had not visited for a score years previously.

THE new Apollo Theatre in Shaftesbury Avenue, which may or may not be renamed, will be opened in about a fortnight with 'The Belle of Bohemia,' to be played by an American company brought over by Mr. Lederer.

MR. AND MRS. KENDAL have begun at Leamington a country tour, in the course of which they propose producing the promised new play by Mr. Egerton Castle.

ISEN'S 'Lady from the Sea,' which is not wholly a novelty, will be the next production of the Stage Society, which announces its intention to give works by Sudermann and D'Annunzio during the coming season.

'LES ROUGES ET LES BLANCS' is the title of a five-act drama by M. Georges Ohnet which has been produced at the Porte-Saint-Martin, Paris. It is a gloomy piece, dealing with the war conducted by Madame de Berry in La Vendée on behalf of her son, the Duc de Bordeaux. Madame Berthe Cerny was the duchess.

TO CORRESPONDENTS.—E. N.—C. J. C.—A. R. H.—W. J. M.—received.

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J. H.—More suitable for Notes and Queries.

No notice can be taken of anonymous communications.

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